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Weekly Review OF THE World's Music

Forty-Sixth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter, January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00

Europe \$6.25 Annually

VOL. XCI NO. 1

NEW YORK, THURSDAY, JULY 2, 1925

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Pelleas e Melisande, With International Cast, Final Opera—Mengelberg Wins Extraordinary Success in Two Symphony Concerts—American Operatic Artists and Visitors—Company for Teatro Colon, Buenos Aires, Sails

MILANO.—At La Scala on May 12, Rosa Raisa, as Alice Ford in Falstaff, gave another proof of her magnificent artistic ability. She interprets the role with great taste, much vivacity, rich expression and distinction. She obtained another great personal triumph. Rimini continued his admirable interpretation of Falstaff and received much applause from the enthusiastic audiences. The balance of the cast remains the same with Maestro Toscanini conducting. May 13 there was the first performance of Lohengrin and May 17 the first performance of Pelleas e Melisande, sung in French. In the cast of Lohengrin were Aureliano Pertile in the name role, Antonio Righetti as the King, Elvir Casazza as Ortrude, Enrico Molinari as Telramund, and Maria Zamboni as Elsa. Maestro Panizza conducted with a thorough knowledge of the Wagnerian music. The opera was magnificently staged and the chorus well drilled in their work. There were many curtain calls, but the audience was not as enthusiastic as usual.

When Pelleas e Melisande was first given at La Scala, April 2, 1908, sung in Italian and conducted by Arturo Toscanini, it met with a very cool reception. Maestro Toscanini expressed his desire to have the opera sung in the original language for this revival, in order to be able to bring out all the beauties of this wonderfully constructed work of art. The great maestro obtained his wish. His reading of this great work left one breathless; it was simply astonishing. Fanny Heldy (Paris) as Melisande was delightful, her interpretation was simple and innocent as the role requires. Her diction is perfection and she made a deep impression. Alfredo Legrand as Pelleas portrayed the young brother and lover with artistic taste. Journet was an imposing Golaud, Miss Bertana an excellent Genevieve. Walter's interpretation of Arkel is one of the best things he has done this season. Cesare Baromeo made an interesting Doctor. His diction was excellent and his interpretation both vocally and artistically on a high plane. Miss Bernard made a very charming Yniold.

The scenery was exquisite, the lighting effects and the costumes, by Caramba, were magnificent. The audience was warm in its applause and recalled both artists and maestro repeatedly before the curtain. This production, the last of the present season, marks another artistic triumph for the La Scala management.

LOHENGRIN FOR THE MASSES

On May 19 a special performance of Lohengrin was given, the La Scala management donating the full receipts to the Teatro del Popolo organization. The prices charged for this performance were the same as prevail for that popular organization, from six to twenty-five lire. The house was packed to capacity by the laboring classes, who do not often have the opportunity to enjoy music in this temple of art, as the regular prices are beyond their means. It was an enthusiastic mass of real music lovers and the artists and maestro received much genuine applause and many curtain calls. The last two performances of the season, given on May 20 and May 21, were of Pelleas e Melisande and at each of the repetitions this opera was received with more enthusiasm.

LA SCALA SEASON STATISTICS

There were 146 regular performances given at La Scala for the season 1924-25, two special ones in honor of the Italian King, and one for the Teatro del Popolo, making in all 148. Twenty-six different operas were given, three new, Giordano's *Cena Delle Beffe*, Zandonai's *Cavaliere di Ekebu*, and Luaili's *Diavolo nel Campanile*. One ballet (new), Casella's *Il Convento Veneziano*. There were six revivals with complete new scenery, Rheingold, Valkiria, Trovatore, *Donne Curiose*, *Hansel and Gretel*, *Pelleas e Melisande*. Seventeen other operas were in the repertory, headed by Boito's *Nerone* with thirteen performances, then in order, *Traviata*, *La Bohème*, *Meisfotele*, *Carmen*, *Aida*, *Luisa*, *Andrea Chenier*, *Falstaff*, *Manon*, *Orfeo e Euridice*, *Salome*, *Boris Godunoff*, *Wally*, *Lohengrin*, *Iris*, and *Rigoletto*.

Verdi heads the list with five operas to his credit; Wagner, three; Puccini, two; Giordano, two; Boito, two; the other composers one each. There were given sixteen Italian operas, six German, three French, and one Russian. All were sung in Italian with the exception of *Pelleas e Melisande*, which was sung in French.

NEW AND OLD CHORAL WORKS

The eighth concert of the Milano Symphony Orchestra was given at the Verdi Conservatory, Sunday afternoon, May 17, under the direction of Vittorio Gui, with Hina

Spani, soprano; Anna Masetti-Bassi, contralto; Alessandro Dolci, tenor, and Cesare Baromeo, bass, all of La Scala, as soloists. The women's chorus from the Academy of La Scala and La Scala's male chorus, trained by Vittorio Veneziani, chorus master of La Scala, also took part in this concert. On the program was *Jefté*, by Giacomo Carissimi, an oratorio for solos, chorus, string orchestra, harp, organ, and cymbals; last act from the opera *La Falena*, by Antonio Smareglia, for orchestra; cantata for soprano, tenor, chorus



ELENA GERHARDT.

called "the High Priestess of Lieder Singing." Audiences attend Gerhardt Lieder recitals in large numbers because they recognize that this form of vocal expression is the most exacting, the most penetrating, the most artistic of all, and that there are few singers who possess interpretative power, technique and versatility sufficient to make an evening of Lieder singing illuminative and attractive. Mme. Gerhardt will be under the management of George Engles next season.

and orchestra by Vittorio Gui; *Abramo ed Isac*, by Ildebrando Pizzetti, for soprano and orchestra.

MENDELBERG A TREMENDOUS SUCCESS

The ninth concert of the Milan Symphony Orchestra was given at the Verdi Conservatory on May 22, with Willem Mengelberg as guest conductor. The program included the *Oberon* overture; *Ultimo Canto* (op. 109) by Enrico Maria

RAVINIA OPERA SEASON OPENS WITH L'AMORE DEI TRE RE

RAVINIA.—The Ravinia Opera opened the doors for its fourteenth regular season to a hungry army of opera goers on Saturday evening, June 27. Louis Eckstein, general manager of the company, had chosen *L'Amore dei Tre Re*, with a star cast for the premiere of the season. Ravinia patrons were well pleased with *L'Amore* when presented last season with the identical cast, and Eckstein's decision showed conclusively that he understands the wish of the public. He played, as was expected, one of his strongest cards when again he cast Bori, Martinelli, Danise and Lazzari in roles which they have made their own with the Ravinia Company and in which they won the full approval of the throng gathered to greet them on their first appearance at Ravinia.

Not a single seat was vacant when the curtain was rung up though this was not unexpected as it had been truthfully reported days in advance of the opening that the house was sold out and hundreds of requests for paid admission had to be returned with the regrets of the management. The audience on hand was similar to the one found on first

Borsi, first time in Milan (selected by Maestro Mengelberg at the request of the board of directors of the Symphony, in homage to the memory of the late composer, who died at (Continued on page 8)

CALIFORNIA MASTER SCHOOL OF MUSICAL ARTS IN LITIGATION

Mrs. Alice Macfarlane Sues Director—School Finds New Backing and Activities Continue Without Interruption

George Wilhelm, chairman of the board of directors of the California Master School of Musical Arts, issued a statement last week, a copy of which was sent to the *MUSICAL COURIER* and is printed below. Mr. Wilhelm is one of the most substantial men in the San Francisco business world, being vice president and general manager of the East Bay Water Company. Here is what he said:

"I have just read a statement appearing in one of the morning papers purporting to have been made by an attorney for Mrs. Alice Campbell Macfarlane, to the effect that a suit was to be instituted by her to annul her agreement with the School whereby she promised to pay certain sums as an endowment.

"Last August Mrs. Macfarlane, on her initiative, stated that she wished to endow a musical school in memory of her parents. She then offered and agreed to pay the sum of \$15,000 a year for five years as an endowment for the school. Public acknowledgment was at once made of this generous act.

"Relying on this agreement the School was founded and has been a great success. Mrs. Macfarlane has been named as the endower of the School, and has on innumerable occasions been given public credit for her generous act and has acknowledged that credit. Her name appears on all of the literature of the School, as its patron and endower.

"The School, although it has been in operation but a short time, has gained country-wide recognition as a school of the highest standing. More than two hundred students are now enrolled and teachers of international reputation, including Josef Lhevinne, Julia Claussen, Cesar Thomson, William J. Henderson, and Sigismund Stojowski, are here at present giving lessons.

"The School has been operated at a loss, as was anticipated when it was founded. This is due to a considerable extent to its policy of giving free instruction to persons of ability who would otherwise be unable to obtain instruction. Friends of the school are supporting it financially, and it will continue in exactly the same manner as heretofore.

"Mr. Lazar Samoiloff has been instrumental in assuring the establishment of the School, and has labored incessantly to make it a success. He is the director of the School, and devotes more than half his time to its work. As a result, his earnings as a teacher have declined more than the amount of his salary as director. We have the utmost confidence in him.

"It is unfortunate that Mrs. Macfarlane has changed her mind about contributing to the School as a memorial to her parents. What the legal effect of this is will have to be determined by the courts. Whatever the result, it will have no effect upon the future of the School, which is firmly established, and will continue its work in exactly the same manner as heretofore."

Mrs. Macfarlane brought suit on June 20 through her attorneys, Phillip Ehrlich and Edmond Herrscher, against Lazar S. Samoiloff, director of the school. Alleging that (Continued on page 16)

nights in any metropolis of the world. Out of town visitors were among the habitués of Ravinia. Among the musical guests were recognized Edward Ziegler, assistant director of the Metropolitan Opera Company, and Olin Downes, the erudite critic of the *New York Times*, who had journeyed to Ravinia only to be on hand for the performance of *L'Amore* and of *Marta*, given on Saturday and Sunday.

THE PERFORMANCE.

Montemezzi's *L'Amore dei Tre Re* has been presented so often at Ravinia that an extensive report of its 1925 production does not seem necessary here. Lucrezia Bori was Fiora. In glorious voice she sang the part with her wonted artistry, and histrionically her delineation left nothing to be desired. Hers is not a chimerical Fiora out of a fairy tale, but a strong woman who does not flinch before death and who can love and hate with the same degree of passion and animosity. A clever conception, original and plausible.

Giovanni Martinelli's singing of *Avito* came up to ex- (Continued on page 14)

AMERICAN MUSICIANS REVIVE BERLIN SEASON AFTER ITS USUAL CLOSE

Arouse Attention Both in Opera and Concert Hall—Negro Show Drawing Vast Audiences Every Night

BERLIN.—The musical season is reluctant to die. After a week of complete rest all of a sudden several concerts or important opera performances demand critical attention. This play at hide and seek is being continued all through June. At the Volkoper we had some guest performances of an Italian ensemble which has been touring Germany during the last three months. These Italian singers had of course been effectively advertised and therefore considerable expectations had been raised, which were not realized.

The most prominent member of this troupe is, without doubt, Egisto Tango, the conductor. He is well known in Germany, and more than two decades ago his merits had been discovered in Berlin, when Director Gregor of the quondam Comic Opera had engaged him as conductor of Italian opera. After this long lapse of time Tango proves that he still is the same master of his art as formerly, a full-blooded musician, an unsurpassed expert of theatrical music, an extraordinary exponent of his specialty—Italian opera.

Equal praise can hardly be bestowed on the singers. There are some good voices, but not a single personality of first rank. The coloratura-soprano, Anna Maria Guglielmetti, would have pleased more if she had been advertised less ostentatiously. Richard Bonelli, the American baritone, as Figaro, was made effective both through his vivid acting and by his voice. The two minor parts of Bartolo and the music master, however, were rendered excellently by Michele Fiore and Albino Marone, the possessor of a most powerful bass voice.

THIRTY YEARS OF BARRENESS

The Staatsoper has not brought out any novelty since the production of Schreker's *Der ferne Klang* a month ago. A Stravinsky program is in preparation, which will be the last offering of the 1924-25 season. There has been a jubilee performance of Wilhelm Kienzl's favorite opera, *Der Evangelinmann*, to commemorate the thirtieth anniversary of the first performance of the work in Berlin, May 4, 1895. If one looks back upon these thirty years, the fact becomes

evident that in Berlin at least not a single one out of the great many operas given here has kept its place in the repertory, except Kienzl's modest *Evangelinmann* and Humperdinck's *Hänsel and Gretel*. Richard Strauss will be the next advocate for lasting fame, but as an operatic composer he is a decade younger than Kienzl and Humperdinck. As a special compliment Wilhelm Kienzl was invited to conduct personally a recent performance of his opera and on this occasion the veteran artist was the recipient of hearty ovations.

AMERICA TO THE FORE

Mme. Charles Cahier, for years a highly honored guest in Berlin, has appeared in three of her most prominent roles, as Amneris, Brangäne and Ortrud. It may be justly said that these three parts can hardly boast of a more noble, more thoughtful and impressive interpretation than given to them by the great American artist.

In the concert halls the summer vacation would have started long since had not a number of American singers enticed the public, already tired of concerts, to flock once more to the Philharmonie and the Beethoven Hall. Of Anna Case and Dusolina Giannini I have already written. No less a discovery, however, has been Sophie Braslau, who, after her two song recitals, has been vigorously acclaimed by the delighted public and has found the full approbation of the most severe critics. In fact, her contralto voice is phenomenal in power, compass and beauty of tone. She is, moreover, an accomplished musician, a singer of taste and with that ring of true emotion and passionate feeling which stirs the audience. Italian, German, English and Russian, she sang with an admirable linguistic versatility.

RICHARD CROOKS' DEBUT

Richard Crooks' name, entirely unknown in Germany so far, will be remembered henceforth. The program of his recital comprised Handel, Schumann, Brahms, Wolf, Strauss, Russian songs, and English songs by Elgar, Watts and Speaks. This rather varied program gave Mr. Crooks a

good chance to show his vocal powers in manifold aspects, and he made most effective use of this chance. Whereas his purely vocal attainments have been generally acknowledged as being altogether extraordinary there has not been equally unanimous praise of his art as an interpreter of German song. In this respect he evinces what is called here the "American taste," a manner of singing which is fond of going to the extremes of softness and power, instead of cultivating that broad medium line, which the German taste prefers for the rendering of German songs. Judging from the manner of his vocal treatment one would consider Mr. Crooks predestined for the operatic stage.

"CHOCOLATE KIDDIES"

On a different level there has been another symptomatic and enormously successful invasion of American music, which deserves to be recorded in the columns of this strictly musical periodical, though the event in question is on the border line of musical art and variety show. The "Chocolate Kiddies" at the Admiral Palace are the sensation of the day. This troupe of American negroes, dancers, singers, jazz-band players, men and women show in the most brutal, but also the most fascinating manner the animal vitality, the incredible temperament, the bodily skill and strength, the burlesque, comic, mimic talent of the black race. In spite of the summer-heat the big auditorium is filled night after night by a big crowd enthusiastically applauding the strange spectacle.

There is hardly need of describing the details of this performance, novel for German audiences but familiar to American readers. Some of the principal participants in this phenomenal show may at least be named. Artur S. Lyons is responsible for the effective mise-en-scène. Miss Gee, the singer, Margrit Sins with her saucy songs and dances, the grotesque and elegant step-dancers, Stalew and Boysen, and the irresistibly comical Eddie earned boisterous applause. But the jazz-band musicians, with their dashing rhythms and their fascinating din, are hardly less remarkable. DR. HUGO LEICHTENTRITT.

FOREIGN NEWS IN BRIEF

AMERICAN MUSIC WEEK

IDEA FOR SCOTLAND

EDINBURGH.—At the convention of the Scottish Music Merchants' Association, held at Cruden Bay, Aberdeenshire, June 11, it was resolved to hold a Music Week throughout Scotland from October 12-17, next. This is the first time this peculiarly American idea will be tried out in Great Britain and the result will be watched with much interest. W. S.

DAL MONTE DEBUT STARTS LONDON'S ITALIAN SEASON

LONDON.—The Italian Opera Season opened on June 15, with a performance of Donizetti's *Lucia*, in which Mme. Toti dal Monte made her London debut. Except for her London debut, she would have been rather inglorious, for the opera, presented as it was, only proved that it no longer has any life. Antonio Votto was the conductor, Dino Borgioli was a passable Edgardo, Ernesto Badini hardly up to average as Enrico, so that even the sextet missed its full effect. But Mme. dal Monte, who had an initial ovation after the first aria, rose to her full height in the *Mad Scene*, after which all the madness was in the very brilliant audience, which completely filled the house and included some English royalty, as well as ex-King Manuel of Portugal. The papers, while avoiding dangerous comparisons, laud the brilliance of her attack, her fluency, charm, refinement, and the expressive quality of her voice. There can be no doubt of her complete success. C. S.

GERSHWIN TO WRITE A NEGRO OPERA

LONDON.—George Gershwin played his *Rhapsody in Blue* for the first time in London, with the Savoy Orphean's band, before a private gathering at the Savoy Hotel. The audience was enthusiastic, and critical opinion is to the effect that, while not a weighty opus, the *Rhapsody* is the only jazz piece which deserves serious consideration as music. Gershwin has given an interview

to the Morning Post in which he announces his intention of writing a jazz opera and submitting it to Otto H. Kahn for performance at the Metropolitan. It is to be a "negro opera," fantastic in content, with several ballets in it. Carl Van Vechten has suggested a libretto but Mr. Gershwin has not finally accepted it. C. S.

ROSENKAVALIER FOR THE MOVIES

VIENNA.—The filming of Richard Strauss' *Rosenkavalier* was begun on June 15 by the Pan Film Co., of Vienna, with Michael Bohnen, of the Metropolitan Opera, as Ochs. Mlle. Huguette Duflos, of the Comédie Française, Paris, is the Princess. The book has been greatly elaborated by its author, Hugo von Hofmannsthal, to include spectacular mass scenes reproducing the pomp of the court life of the time of Empress Maria Theresa, with thousands of people forming carnival processions in the streets of Vienna. The filming will occupy the entire summer and will be directed by Robert Wiene, the producer of the *Caligari* film. Strauss has re-arranged the music of the opera to accompany the film, and has promised to conduct it in several European capitals. R. P.

CHALFONT LEAVES FOR MILAN

PARIS.—Lucille Chalfont, the American soprano who made her debut with the American-Italian-French Grand Opera Company, intends to spend the summer in Milan, studying and singing in opera in Italy. In October she is engaged to sing in opera at Lille. N. DE B.

NEW AMERICAN SOPRANO

PARIS.—The new American soprano, Lucille Chalfont, who made her debut in *Rigoletto* with the American-Italian-French Grand Opera Company, will leave for Baden-Baden as soon as the season finishes here. She will sing the Queen of the Night in *The Magic Flute* at the Mozart Festival. N. deB.

CLOSE OF AMERICAN-ITALIAN-FRENCH GRAND OPERA SEASON

Americans Win Success in The Barber

PARIS.—The season of Grand Opera at the Theatre de la Gaîté-Lyrique ended on June 12 with a performance of *La Tosca*, in which Mary Garden, Giacomo Lauri-Volpi and Mr. Vanni-Marcoux scored a signal success. Although this was the third performance given of this opera, still many people were turned away for lack of seats. Paul Longue, director of the company, admitted that financially the enterprise had not succeeded. He had striven after artistic success and he plans to repeat the season next year.

The American baritone, Richard Bonelli, made his debut in *Pagliacci*, with Queena Mario as Nedda, and Pedro de Lafuente in the tenor role. The Paris critics have hailed Mr. Bonelli as a magnificent singer and artist. Lucille Chalfont has given two more performances of *Rigoletto*, and her presentation has gained in sureness; she only needed actual stage experience to bring the performance to the height of her singing.

AN ALL-AMERICAN CAST

Charles Hackett has given a last performance of the Barber of Seville, with a truly all-American cast. Madame Luella Melius, the coloratura soprano, was granted permission by M. Rouché of the Opera to take part in the performance. Richard Bonelli was the third American in this brilliant cast, which was rounded out by Lazzari and Azzolini.

A special gala performance of *La Tosca* with Mary Garden, Lauri-Volpi and Manni-Marcoux, the great French baritone, attracted a brilliant audience of French and American society people, as well as a galaxy of celebrated artists. The programs presented have offered a sufficiency of variety as to casting to keep all musically inclined people interested and devoted patrons. N. DE BOGORY.

London Audience Demands McCormack Speech

John McCormack has given two marvelously successful concerts in the Royal Albert Hall, London, since his departure from this country. The first was given on May 24, the second on June 7. The following, taken from the London Daily Graphic, tells the story of the second one on June 7: "We are a forgiving people. A few years ago John McCormack's name was scarcely mentionable to patriotic ears. Yesterday afternoon the Albert Hall was packed to hear him, and the enthusiasm was almost hysterical. Indian ladies, in gorgeous saris, appreciative Americans, Irishmen with their love of their pet countryman, Australians with their coo-ees of joy helped to make up one of the most wonderful audiences in the world. They wouldn't let McCormack go. They screamed so loudly that he had to come back again and again and give encore after encore. And outside the hall, after the concert, the crowds were so great that extra policemen had to come down to cope with them, and the traffic was stopped to enable McCormack to make a speech from the steps."

Sascha Jacobsen in Berlin

Berlin newspapers just received report the fine success achieved by Sascha Jacobsen, the violinist, in his debut at the German capital on May 14. According to the Berliner Borsen Zeitung, "his cantilena is of the true violin medium and made an immediate impression in the opening here of the Nardini Sonata. Mr. Jacobsen brought out in his interpretation of this old-Italian music not only a sure conception, but also a wonderfully tempered appreciation of the colorful Andante, as well as the graceful liveliness of the Finale." According to the Neue Preussische Zeitung, "his big round tone, his free bowing, the neatness of his style and his melodic sense stamp him as an artist of the first rank."

FOREIGN NEWS IN BRIEF

CHOPIN FESTIVAL AT MARSEILLES

PARIS.—A brilliant festival to commemorate Chopin's visit to Marseilles was organized under the patronage of the Marseilles Académie and the Société des Amis des Lettres et des Associations Franco-Polonaises. A marble tablet was placed on the front of the Beauvau Hotel, where Chopin lived for three months. N. DE B.

MAURITS VAN DEN BERG LEADER OF VIENNA QUARTET

VIENNA.—The Buxbaum Quartet which Friedrich Buxbaum, the cellist, founded four years ago when he served his two decades' connection with the Rosé Quartet, will see another change of personnel at the beginning of the new season. Robert Pollak who last fall replaced Franz Mairecker as leader of the organization, has left the Buxbaum Quartet to give way to Maurits van den Berg, hitherto concert master of the Berlin Philharmonic Orchestra. P. B.

STRAUSS AND THE VIENNA OPERA

VIENNA.—The Neues Wiener Journal learns that one of the novelties for next season at the Staatsoper will be *Intermezzo* and that Strauss, who had heretofore refused to sell this work to the Staatsoper, has now released it, through his publishers. The paper states "on excellent authority," that this marks the first step towards a reconciliation between Strauss and the Vienna Opera (or Director Schalk), and that Dr. Schneider, the Austrian Minister of Culture, has recently had an interview with Strauss at Munich, as the result of which Strauss may return to the Opera as star conductor or in some other non-directorial function. P. B.

NO REVERENCE FOR BEETHOVEN

VIENNA.—The Beethoven monument in Heiligenstädter Park, near Vienna, has become the victim of vandals

recently. The arm of the statue has been broken off and the monument badly soiled by unknown people. P. B.

JOHANN STRAUSS' MAIDEN WALTZ

VIENNA.—A forerunner of the big Centenary celebrations for Johann Strauss was a concert given in the house at Salmansdorf, a suburb of Vienna, where Johann Strauss' father spent the summers of 1831-'36 with his family, and where Johann Strauss composed his very first composition, a waltz, at the age of six years. Not until forty years later did Strauss' wife issue the waltz in print as a surprise to her husband; the little piece has now had its very first public hearing in the same little room where it was composed and, despite its naiveté and simplicity, pleased the audience immensely. P. B.

FRANZ LEHAR AGAIN A HUNGARIAN

BUDAPEST.—Through the intricacies of the peace treaty, Franz Lehar, native of the then Hungarian town of Komorn, had lost his Hungarian citizenship. He had filed a petition to regain it, his claim being recommended by his brother, Baron Lehar, who is an important figure in Hungarian military circles; the town of Sopron, Hungary, has now agreed to grant him the citizenship, free of charges and taxes. B.

SCOTTISH ORCHESTRA CONDUCTORS

EDINBURGH.—The policy of carrying through a complete season of orchestral concerts, so successfully adopted during the past two or three years, has again been decided upon for 1925-26. The following conductors have been engaged in accordance with this arrangement: Prof. Hermann Abendroth, of Cologne, November 14-27; Felix Weingartner, November 28-December 12; Emil Mlynarski, December 17-31; Vaclav Talich, January 1926-February 13. Prof. Abendroth is the only one of the four who is new to Scottish audiences. W. S.

NEW ATTERBERG OPERA HAS POPULAR SUCCESS IN STOCKHOLM

Some Notable Verdi-Revivals—Many Foreign Guest Conductors and Soloists—Gigli Arousing Great Enthusiasm

STOCKHOLM.—During the spring season, the Royal Opera House in Stockholm produced a Swedish Opera by Kurt Atterberg, whose symphonic compositions are fairly well known abroad. It is entitled *The Stream Horse* ("Bäckhästen" in Swedish). This wonderful horse of the stream is supposed to be some amphibious centaur and, according to ancient legend, no one may drink of the water of this stream. Christoffer, a peasant, disregards the inhibition and in his self-complacency offends other natural powers, too.

The above brief outline will suffice to indicate the general character of this Swedish kind of Midsummer Night's Dream. Atterberg has been felicitous in striking the true national note and not less powerful a dramatic effect was produced by the fine, pre-eminently lyrical text written by Anders Osterling, a young member of the Swedish Academy.

The work, naturally, had considerable success here in Stockholm due both to its national subject matter and to several comic musical fancies introduced, such as a novel imitation of a barrel-organ and a "snoring" song accompanied by a double bass quartet. Ivor Andresen, in the hero's role, was, as usual, in splendid voice.

AIDA AIDED BY TUT-ANKH-AMEN

Among other musical events, a Verdi cycle was given with new settings for *Rigoletto*, *Aida* and especially *Falstaff*, which had not been produced here for thirty years. The new decorations for *Aida*, by Ragnar Ostberg, the artist who created the far-famed new Stockholm City Hall, deserve special mention. Prof. Ostberg was inspired by the latest Egyptian finds, the dazzling splendor of which is reflected in these decorations, which, while archaeologically true in style, reveal the artist's wonderful imagination. Thus, for instance, a very striking effect is produced in the last act when the decorations show a temple hewn in stone, towering high above a grotto-like mausoleum.

Falstaff was produced magnificently, but failed to have a long run. High praise must be given to Conny Molin for presenting the true figure of the fat knight. The opera season was brought to a jolly conclusion with Strauss' *Fledermaus*, which had not previously been played. Our operatic artists who had learned much from Max Reinhardt, the producer, at Stockholm, of Offenbach's *Orpheus in the Underworld*, proved themselves, on the whole, quite equal to the brighter kind of opera. Particular mention should be made of Greta Söderman, the fine singer of Suzanne, Gilda and Aida, who now made a pleasing, merry, singing chamber-maid.

CONDUCTORS: TWO GERMAN, TWO FRENCH

In the symphonic field, the Parisian conductor, Rhené-Baton, scored many successes in the earlier part of the season, while more recently Wilhelm Furtwängler became the most feted hero of the baton. His programs, however, offered nothing new. Siegmund von Hausegger, who is always sure of a warm welcome here, again proved himself a fine interpreter of Bruckner. Only towards the end of the concert season, when both orchestra and public showed a certain weariness of music, did Pierre Monteux make his appearance as conductor; and he created a most favorable impression with his rendering of Stravinsky's *Petrushka*, hitherto quite unknown here, which was played with fine humor and precision. Among other new works mention must be made here of Holst's *The Planets*—good music excellently sustained by satire—which was conducted by Adolf Wiklund.

SZIGETI PLAYS PROKOFIEFF

Of the soloists who took part in these symphony concerts I should like to mention specially the German pianist, Max Pauer, whose well matured, artistic piano playing always arouses admiration in Sweden; Soen Brandel, a young Swedish pianist, who gave a new and most effective piano concerto by H. Melcher, a Swedish composer educated in Paris; and Josef Szigeti, who gave such a highly artistic rendering of Prokofieff's violin concerto, op. 19, as to call for a repetition at a subsequent concert.

A number of violinists played here in the spring, viz. Marteau, Vecsey, Kathleen Parlow, Stefi Geyer, Irena von Dubiska, the Swedish violinists Kjelström, Barkel and others. But, as far as success with the public is concerned, all these were by far eclipsed by the young Russian, Mischa Weisbord, a pupil of Auer, who, within a brief sojourn in Stockholm, gave some ten concerts to packed houses. This wonderful youth, doubtless, is highly gifted, but one could not help reflecting that concert life, too, is something of a lottery and the highest gain sometimes depends upon chance.

GIGLI VISITS STOCKHOLM

New concerts were given by the Swedish section of the International Society for Contemporary Music, which afforded us an opportunity to become acquainted with the works of such composers as Ravel, Honegger, Milhaud, Poulenc, Casella, Alban Berg and the Swedish composer, Rosenberg.

At the moment of writing, we are enjoying a visit from Beniamino Gigli, whose concerts are arousing tremendous enthusiasm.

HERMAN GLIMSTEDT.

VIENNA HAS ITS DOSE OF MODERNISM AFTER PRAGUE

Italians Carry the Fight Into the Enemy's Camp—Richard Crooks and Other New Singers Score

VIENNA.—However doubtful may have been the positive achievements of the recent I. S. C. M. orchestral festival at Prague (and it certainly inspired some serious concern as to the present structure and future outlook of the society), the Vienna section has been carrying on bravely in its local pioneer work. Not that the results, locally, have been overwhelming—in fact the circle of those interested in modern music of the problematical sort is hardly much larger now than when the Vienna group began—but the achievements are notable within the limits of the prescribed possibilities. At any rate, the programs have been, for the most, interesting and of a wide scope, and the last two concerts of the

season were more varied and of greater importance than any of the preceding ones.

THE NEW ITALIAN SCHOOL

Added interest for the last concert resulted from the presence of Alfredo Casella and Vittorio Rieti, two leaders

of the modern Italian movement. I admit to some hesitation as I write down the word "modern." Modern, as we have come to understand it in music, means problematic, difficult for understanding, complicated. But none of these

(Continued on page 11)

LITTLE STORIES OF MUSICAL GODS IN INDIA

III

VISHNU AND THE CONCH-SHELL (ORIGIN OF SOUND)—SRI-LAKSHMI, THE FIRST CLASSICAL DANCER

By Lily Strickland

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Beat of drum and voice of Sankha and the Raksha's battle cry,
Song of triumph, chanted mantras, smote the echoing vault of sky.
(The Ramayana).

Vishnu, the second god of the Hindu Trinity, called The Preserver, is said "to perpetuate whatever is delightful in the modes of Music." He typifies the Sun in its function of preserving life, and he is said to give the creative force in the arts.

"Narayana is the eternal and primeval form of Vishnu whose one form, the human form, is known as Vasudeva. Although in form he is human, in essence he is divine, and

tains the origin of sound, for sound is always in it; the sacred lotus, the club and the discus.

It is interesting to know that the active energy of Vishnu is represented by his consort (the feminine form) whose name is Lakshmi. It is through the creative power of woman that the gifts of the gods pass on down to men, and the female character in the stories of the gods plays a most important role.

LAKSHMI, THE FIRST CLASSICAL DANCER

Lakshmi, Sri, or Padma, is the Sacti, or wife of the Preserver, and one of the most charming of the Hindu deities. She has been called the Indian Venus, as she is the Goddess of Beauty, Love and Prosperity.

Then seated on a lotus,
Beauty's bright Goddess, peerless Sri arose
Out of the waves.

(Vishnu Purana).

Vishnu and Lakshmi represent the ideal of conjugal happiness, and form a perfect combination of beauty and intelligence.

Beautiful of form and face, Sri is said to have been the first classical dancer at the Court of Indra, and to have given her knowledge to mortals.

Under another title of Rhemba she is called The Seaborn Goddess of Beauty, and is supposed to have sprung from the foam of the sea when it was churned by the gods in their search for the elixir of immortality.

She then assumed the character of Venus Aphrodites of the Greeks, whom as Hesiod and Homer sing, arose from the sea and ascended to Olympus, and captivated all the gods. (Moore's Pantheon.)

B. C. Bhatta Charya, in his *Indian Images*, says that "her symbol, the lotus, is an excellent emblem of beaux yeux, delights the human sight, the moral sense and the intellect. The two elephants, showering water over her from either side, is a grand sight of royalty and prosperity. Mythologically she came out of the waters, and thus, in sculpture,



VISHNU, WITH HIS FOUR SYMBOLS.

the discus, the conch, the lotus and the club. (Drawing by Lily Strickland after an old print.)

this nature has been, to some extent, expressed in sculpture in having four arms and being attended by the gods, Isa, Brahma and others.

The characteristics of Vasudeva are briefly these: he has four arms; on the right side the upper arm holds a disc, the lower one a conch; on the left side, the upper hand bears a club, the lower one a lotus. He represents the unqualified intelligent being—all pervading. The emblems held by the figure of Vasudeva (Vishnu) are symbolic of his transcendental nature.

The discus represents the eternal circle of time, the circular paths of the planets, the cycle of existence, anything that has a circular character. The conch is the symbol of sound which is the attribute of Akasa, the abode of Vishnu. The lotus is the type of his creative power. The club is symbolic of the power to destroy the enemies of the world.

The conch-shell, from the original significance as origin of sound, has come to be associated with all the rites of the Temples and is the instrument of the Priests. It is called "the Holy trumpet," and is used in different forms.

In India's most ancient history, the conch-shell is often spoken of as the horn used in the wars whose raucous blast called men to battle.

And arose the sound of trumpet and the surging people's cry,
Like the voice of an angry ocean, tempest-lashed, sublime and high!
(The Mahabharata.)

And the voice of drum and trumpet hailed the home-returning brave,
(The Ramayana.)

Sound of trumpet and hughle, drum and horn and echoing shell,
(The Ramayana.)

Drum and conch and sounding trumpet waked the echoes of the day,
(The Ramayana.)

I could give an endless number of quotations from the most ancient Sacred Books of India, referring to the conch-horn, or shell, as it belongs to that small group of primitive instruments from which, later on, variations came into use, and, in many cases, even became known and used in the West in modern forms and under different names.

The offices of Vishnu are multiple. He is not only the second Puranic deity, known as the Pervader and Preserver, but he is also given ten Avatars or incarnations, and our investigations find us involved in a maze of confused identities, until we realize that one god may have many god attributes in common with another, and all gods are parts of each other in the great whole.

Vishnu in his many forms, as Rama, Krishna, etc., is said to have more worshippers than any other god of the Hindus. In his character as Preserver, he is said to keep alive all creative genius and his powers are vital to the perpetuation of music.

His images may be recognized by his distinguishing symbols, in the Shank, or large buccinum (conch-shell) which is famous for the fact that the Hindus believe that it con-



LAKSHMI,

the first classical dancer and the consort of Vishnu.

her inherent love for water and aquatic objects is adequately shown in her shower-bath and water lotuses and her conch."

The setting of the First Dance is described by Coomaraswamy in his *Dance of Siva*: "Sarasvati plays on the Vina, Brahma holds the time-marking cymbals, Indra plays the flute, Lakshmi begins a song, Vishnu plays on a drum and all the gods stand round about . . . to hear the music of the divine choir at the hour of twilight."

Again Lakshmi, in her character of Rhemba, the Goddess of Beauty, is mentioned with her group of Apsaras, or damsels of Paradise, who sing in Indra's court.

We like the Goddess Lakshmi, particularly as she has none of the unlovely traits of Kali, or some of the other deities. She was, and is, as far as Hindu belief is concerned, simply a perfect woman, of beauty, grace and intellect, who gave her knowledge of the divine art of dancing in its classical forms to humans. She was the first Nautch-girl, and we hope that some day the beautiful art which she perpetuates will come into use in its highest forms, though that cannot be until the high caste and intellectual women of India learn and encourage the art of the classical Nautch. The term Nautch has sunk into disrepute, owing to the fact that Purdah laws have for centuries kept Indian women from cultivating, as Westerners do, the various forms of music and other accomplishments.

MILAN

(Continued from page 5)

sea during his return voyage from America recently); L'Oiseau de feu, by Stravinsky; Beethoven's Sixth Symphony.

Mengelberg, who is one of the greatest symphony conductors of today, is a great favorite with the Milan public. His profound instinct and artistic temperament is unlimited, as can easily be seen by his interpretation of the symphony. After the last movement he received a great ovation. He had the orchestra rise twice and acknowledge the tribute. Very touching was his rendition of Bossi's Ultimo Canto, a work of simplicity but of a genuine feeling, interpreted by a real master. The other numbers were interpreted in Mengelberg's usual fine manner. All were received with great enthusiasm by the critical audience. Among a few important musical personages present were noticed Max Smith, Vittorio Gui, Ettore Panizza, Comm. Scandiani, Comm. Clausetti, Arturo Toscanini, Ildebrando Pizzetti and the musical critics of all the Milan daily papers. It was a real evening of musical art. This concert was repeated at the Teatro Nazionale the following evening. The house was filled to overflowing with an equally enthusiastic audience.

The tenth and last concert of the Milan Symphony Orchestra was given at the Verdi Conservatory, May 28. It marked the second appearance at the Verdi Conservatory this season of Willem Mengelberg as guest conductor. On the program was the overture from the opera Anacreonte by Luigi Cherubini, Beethoven's Fifth Symphony, La Valse by Ravel, and Don Juan by Strauss. Mengelberg in this concert gave another rare treat to the patrons of the symphony. Beethoven's Fifth Symphony he interpreted exquisitely. La Valse of Ravel (new for Milan) was not an especially happy selection. The Milan public do not seem to welcome this type of new modern school music. His readings of Cherubini's overture and the Strauss poem were magnificent and masterly. The audience showed their appreciation of this great conductor by warm demonstrations of applause. The organizers of this Symphony Orchestra deserve much commendation, as they have made it possible for real music lovers of Milan to hear and enjoy the best in music. This last concert of the season was repeated at the Verdi Conservatory, May 29, at popular prices, as the Teatro Del Popolo was engaged for that evening.

ARRIVALS FROM AMERICA.

Among the latest arrivals from America seen about Milan are Maestro Tullio Serafin; Giovanni Martinelli and his accompanist, Salvatore Fucito; Giuseppe De Luca, Lucrezia Bori; Maestro Genaro Papi, who was engaged to direct the Paul Longone season in Paris, but on account of the death of his mother, Maestro Moranzoni consented to conduct in his stead. Maestro Papi expects to spend a short time at his home in Naples before he returns to America to fill his annual engagement at Ravinia Park, Chicago. Some of the members of Fortune Gallo's San Carlo Opera Com-

pany are Stella De Mette, mezzo soprano of that organization, and her husband, Francesco Liazza, orchestral manager; tenor Tomassini; Luisa Taylor, soprano, and her husband, Nicolich (bass), both of the Chicago Civic Opera Company, are spending some time in Milan.

A TABLET TO HONOR GATTI-CASAZZA.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company of New York, is spending a few days here before going to his native city, Ferrara, to attend the opening of a grand opera season to be given at the Teatro Comunale of that city, which has just been renovated through his generosity. On this occasion a tablet, erected in honor of the much loved fellow citizen, Giulio Gatti-Casazza, will be unveiled. With him on the Conte Verdi arrived Luigi Villa, his secretary, and Mrs. Villa; Maestro Giulio Setti, Maestro Giuseppe Bamboschek, Rosina Galli and Maestro Vittorio Verze. Also on the same steamer was the much loved American prima donna, Geraldine Farrar, who stopped in Naples for a short stay. She expects to return by the same steamer on its return trip in about ten days.

THE TAITs IN MILAN.

John H. Tait, the Australian theatrical manager of Melbourne and Sydney, with Mrs. Tait and his brother, Charles, the Melbourne music publisher, are making a tour of Europe for pleasure combined with business. They are spending a week in Milan. On June 3 they gave a dinner at the famous Cafe Biffi in the Galleria to many of the principal artists who sang with them during their last successful season in Australia with Melba. The dinner, selected and supervised personally by Signor Guglielmo Carminati, the proprietor, included every delicacy one could imagine. Among those present were Nino Picaluga, tenor; Apollo

Granforte, baritone, and his wife; Luigi Gerasole, baritone; Aurora Retarvi, soprano; Maestro Piero Crespi, Maestro Franco Paulantoni; Oreste Carozzi, bass; Maestro Roberto Zucchi; Umberto Dilelio, bass, and his wife, and Maestro Chiononi. Many others were invited, but were unable to attend. A very enjoyable evening was spent by all, including the present writer. The Tait's left Milan for London on June 4th.

AMERICAN SOPRANO IN ZANDONAI OPERA.

Of interest regarding Eleanora Corona, a pupil of Delia Valeri, the prominent New York vocal teacher, is that Maestro Zandonai, composer of Paolo e Francesca, after hearing Miss Corona as Julietta in his opera Julietta et Romeo at Cremona recently, where she achieved unusual success, selected this American soprano to sing the name role of Francesca at the Teatro Petrucci, Fossombrone, a province near Bologna, where every year they give an opera season of high standing. The composer himself conducted, which was a great event for that city. Miss Corona's interpretation was received with great enthusiasm. The press opinions state that she not only has a voice well trained and of great beauty, but has a magnificent personality, well adapted for roles of this kind. The performance was a well balanced one; there were many shouts of bravo and many curtain calls for artists and composer at the end of each act.

AN IRISH SOPRANO.

A new Irish soprano, Maria Nelvi (Elizabeth Crieg), made her debut as Violetta in Traviata early in the season with the young American baritone, Robert Steel, at Vignola. She also sang the role of Mimi in La Bohème and met with much success. Later she sang the role of Margherita in Faust at Pistoia, and recently Violetta in Traviata at Siena. She is a pupil of the late Edouard De Reszke. Her voice is of sweet quality, well trained, and she is an artist of intelligence.

ARTISTS AT BARCELONA.

Ipolito Lazaro left Milan on May 23 for Barcelona, Spain, to fill an engagement for a gala season of grand opera in honor of the Spanish royal family, who are there to attend the famous Corida (bull fights). Luisa Silva, San Francisco contralto, is also engaged for this gala season. This is her second re-engagement in that city, owing to her first immense success. Antonio Cortis, of the Chicago Civic Opera Company, and the famous baritone, Mattia Battistini, are also specially engaged for this event. The season will open with Aida (Lazaro as Rhadames and Luisa Silva as Amneris), to be followed by Trovatore, with Cortis as Manrico and Miss Silva as Azucena. Favorita will be sung by Battistini and Lazaro, with Silva in the role of Leonora (La Favorita). Gioconda will also be given, with Cortis as Enzo and Silva as La Cieca. Seldom has an American artist pleased that difficult public as has Miss Silva and it is something to be proud of.

OFF FOR BUENOS AIRES.

On June 2 the Colon of Buenos Aires Opera Company sailed from Genoa on the steamship Tomaso Di Savoia. The impresario, Ottavio Scotto, was on board also. He has only been one month in Milan, during which short time he has spared neither time nor energy, attending to all the minute business details, hearing voices, selecting the best artists to be found to make his important company as nearly perfect as possible and have all ready to leave. Maestro Tullio Serafin, of the Metropolitan Opera Company, artistic director, gave him his hearty co-operation for the brief time he was in Milan, about a week. An exceptionally brilliant season is predicted, as the repertory and ensemble of artists are of first rank. Word received here by Impresario Scotto before his departure said the subscription list was completely sold out for the season. ANTONIO BASSI.

Dusolina Giannini's Berlin Success

On the same day on which the newly elected president of Germany, Von Hindenburg, entered triumphantly into Berlin, Dusolina Giannini, American dramatic soprano, made a conquest of her own in her debut at Beethoven Hall. Two cables from Berlin, following each other in rapid succession, testified to her enormous success. The first cable read as follows: "Giannini had biggest triumph of career. Public shouted and stormed platform at the end of the program, forcing her to give countless encores." The second cable read: "Owing to extraordinary success of Giannini at her debut she was immediately offered a contract with the Deutsche Gramophone Company." Miss Giannini was to follow her debut with a second Berlin recital on May 18, after which she was to go to London to give two recitals at Queens Hall.

Niessen-Stone Pupils Singing in Germany

Matja Niessen-Stone, who has been teaching in Berlin for the past few years, has a number of talented American pupils who are winning success in Germany. Ljuba Sanderowna appeared as Carmen, and was so well received that she responded to fifteen curtain calls at the end of the opera. Elly Nowak, another Niessen-Stone pupil, scored a success as the Countess in Figaro, and Lillian Nottelmann was highly praised when she sang at the Kammersoper in Königsberg.

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MUSICAL CURIOS HEARD IN BEETHOVEN'S HAUNTS

Audience Comes From All Over Rhineland

COLOGNE.—The fourth Rhenish Chamber Music Festival has taken place, as usual, in the picturesque Castle of Brühl, situated between Cologne and Bonn, although the string quartet which takes its name from the castle, has been temporarily disbanded for the lack of a worthy first violin. Prof. Willy Lamping, the cellist and father of the festival, however, has secured the permanence of the festival as an institution with the support of a wealthy manufacturer, a member of the Stinnes family.

This year some rare musical curios were the feature of the festival: a concerto by Handel which has only recently been discovered in the library of Count von Schönborn; and some little symphonies of Stamitz, Haydn and Mozart; a trio attributed to Brahms but probably by Gernsheim; and a quartet by Schubert, for the curious combination of guitar (lute), flute, viola, and cello, which was of ravishing charm and had to be repeated.

The second day was appropriately devoted to Beethoven, for it was in this Castle of Brühl that the master appeared for the first time as a concert artist. His E flat quintet was played, and also the quintet opus 130 with the famous cavatina, at the hearing of which Beethoven himself is said always to have broken into tears. Some madrigals by Palestrina and some almost forgotten masters were also heard. An evening garden party in the park of the castle, with the song of the nightingale bursting from the trees, closed this lovely festival.

The soloists were absolutely of the first rank; the Havemann and Priska quartets; solo wind players from various German cities and famous specialists on the viola da gamba and the guitar being among them. A numerous audience from all over the Rhineland came to listen and enjoy.

DR. H. UNGER.



FIRST PUBLIC PERFORMANCE

of the newly discovered quartet for flute, viola, guitar and cello by Franz Schubert, with Heinrich Albert, the greatest German guitar virtuoso, and Prof. Willy Lamping, cello (musical director of the festival).

NEW ENGLAND CONSERVATORY COMMENCEMENT A NOTABLE AFFAIR

Honors and Prizes Awarded—Boston "Pops" Draw Capacity Throngs

BOSTON.—With brilliant class day exercises on June 22 and an impressive commencement concert and graduating exercises on June 23, the school year 1924-25 ended at the New England Conservatory of Music.

A gold medal was awarded at the commencement exercises to Rita Mary Bowers, of Bisbee, Ariz., who was highest honor student in the class of 1924 and who this year won a second diploma through her work in composition and counterpoint. This is the second time such a medal has been awarded by the conservatory, the previous recipient of the honor being Mildred Ridley, '16. Miss Bowers is a daughter of Clarence W. Bowers, supervisor of music in the schools of Bisbee and conductor of local musical organizations. He, too, is a graduate of the New England Conservatory.

A class of eighty-eight was graduated. Highest honors in the supplementary subjects were awarded to Elizabeth Hunt Travis, of Boston, pianist, recently winner of the Mason & Hamlin prize of a grand piano annually offered at the conservatory, and Margaret Mary Macy, of Berlin, N. H., organist, who has been holder of the Walter Langshaw scholarship. Honors in the supplementary subjects and special honors were awarded to twenty-nine of the graduates.

The commencement program, its accompaniments played by the conservatory orchestra, Wallace Goodrich, conductor, was as follows:

First movement of the concerto in D minor for two violins....Bach
Irene Coy, Cleveland Heights, Ohio
Cecile Eleonore Forest, Fall River, Massachusetts
Aria from Le Nozze di Figaro.....Mozart
Non so più cosa son, cosa faccio
Pauline Abbie Claus, Allentown, Pennsylvania
Second and third movements of the concerto in E minor, for
Pianoforte and Orchestra.....Chopin
Elizabeth Hunt Travis, Boston, Massachusetts
Chorale in B minor, arranged for orchestra and organ by Wallace
Goodrich.....Oscar Franck
Organ, Margaret Mary Macy, Berlin, New Hampshire
Duo Concertante for clarinet and pianoforte.....Weber
Bernadette Bertha Giguere and Jeannette Alrienna Giguere,
Chelsea, Massachusetts
Pogner's aria from Die Meistersinger, Nun hört, und versteht
mich recht.....Wagner
David Blair McClosky, Plymouth, Massachusetts
First movement of the Symphonie Espagnole for violin and
orchestra.....Lalo
Manuel Zung, Boston, Massachusetts
Aria from Louise: Depuis le jour où je me suis donnée....Charpentier
Mary Siloam Herman, Hagerstown, Maryland
First movement of the pianoforte concerto in C minor....Rachmaninoff
Margery Regina Lieberman, Aliquippa, Pennsylvania

Winners of the Endicott prizes in composition were announced as follows: Seige Abe, a Japanese student who last year was awarded one of these prizes, The Dawn, an orchestral work based on a Japanese motive; Edward Jenkins, a movement of a string quartet; Gladys Posselt, a set of five piano pieces; R. D. Darrell, a set of five songs; Rita Mary Bowers, special prize for a trio for piano, violin and cello.

New scholarships were announced. One is the Lucinda Gould Fund, the income available for a student from New Hampshire. Another is the Ellen B. Doe scholarship. A third is a special scholarship established by Lambda Chapter, Sigma Alpha Iota, for the benefit of one of its members.

The major conservatory scholarships for 1925-26 have been assigned as follows: Lucinda Gould Fund, Hazel A. Gale; Baerman scholarship, Philip Homer Barnes; Walter H. Langshaw scholarship, divided between Edward W. Jenkins and Mary S. Herman; Florence E. Brown scholarship, divided between Cecile Forest and Ruth Marion Hawk; first Converse scholarship, divided between Elizabeth J. Schuls and Raymond Hill; second Converse scholarship, Rosita Escalona; third Converse scholarship, Harriet Frances Lombard; first Evans scholarship, Ruth A. Culbertson; second Evans scholarship, divided between Margaret M. Davis and Beatrice C. Perron; third Evans scholarship, divided between Mary S. Fishburn and Marion Loretta

Noonan; fourth Evans scholarship, divided between Margery Neilson and Eleanor Ruth Young; fifth Evans scholarship, divided between Lawrence W. Ross and Edward C. Turner.

JACCHIA INTRODUCES JEWISH NIGHT AT "POPS"

Although the famous Boston Symphony Pop Concerts have been going on for some forty years, it has remained for Agide Jacchia, the present admirable conductor, to rescue the programs from the rut of routine into which they had sunk prior to his advent nine seasons ago. Thus, the outstanding event of the seventh week was a highly interesting innovation, namely, a Jewish Night for Tuesday. A casual survey of the average Pops audience would suggest that every night is Jewish Night—he it said to their credit. But Mr. Jacchia's Jewish Night was so named because of the fact that his program was drawn altogether from composers of Jewish origin. Meyerbeer was represented by his Coronation March from The Prophet; Mendelssohn by a Rondo; Goldmark by his warm, flowing overture to Sakuntala, and Halevy by selections from his opera, La Juive. Then there was a Lewandowsky setting for the 150th Psalm; two fragments from Bloch; the hackneyed Barcarolle from Offenbach's Tales of Hoffman, and the ballet music from Rubinstein's opera, The Demon. Henry Gideon

conducted a chorus in various Jewish folk songs, From Cradle to Chuppe, and religious music, by no means omitting Eili, Eili. Nor should one forget Irving Berlin, who was also deservedly included in this program.

The evening was a huge success. Symphony Hall was full to overflowing, the orchestra played up to its customary high standard, Mr. Gideon's chorus sang with excellent spirit and finesse, and Mr. Jacchia was on his mettle, which means that the program was most effectively interpreted. Indeed, Jewish Night bids fair to become a regular event at the "Pop" concerts. J. C.



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GRAND RAPIDS SYMPHONY GIVES VOLUNTEER CONCERT

Symphony Society Officers Elected—Schubert Club Offers
The Mikado—Notes

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra, with Karl Wecker conducting, gave its last concert of the season on May 13 in Central High School Auditorium. The program, which included Schubert's Unfinished Symphony, Massenet's Scenes Pittoresques, Mendelssohn's Overture Fingal's Cave and Tchaikowsky's Marche Slav, was exceedingly well played, with a finish and attention to detail which showed careful preparation and excellent training. The Mendelssohn number was directed by Glenn Cliffe Bainum, supervisor of music in the public schools, as guest conductor. The cello solo in the Air de Ballet of the Massenet number was played by Peter Kleynenbergh. This program was the last one which the orchestra will give as a volunteer organization, the management and policies now being in the hands of the Grand Rapids Symphony Society.

At a meeting of the board of directors of this society, the following officers were elected: Charles J. Kindel, president; Mrs. Frederick P. Wilcox, first vice-president; Mrs. C. B. Newcomb, second vice-president; Glenn Cliffe Bainum, corresponding secretary; Helen Baker Rowe, recording secretary; Leon W. Harrington, treasurer, and Mrs. Walter Winchester, historian. It is planned to give a series of six regular subscription and six popular concerts in the Armory next season.

SCHUBERT CLUB GIVES MIKADO

A fine performance of The Mikado, Gilbert and Sullivan operetta, was given on May 25 and 26 at the Majestic Theater by the Schubert Club, a chorus of male voices, assisted by a ladies' chorus. Principal roles were taken by Mrs. J. A. Michaelson and Edna Van Brook, sopranos; Mrs. Loren J. Staples and Mrs. Walter Gutekunst, contraltos; William J. Fenton, tenor; Arthur A. Vogelsang and Claude Bashore, baritones; Randolph Currie and Fred Caro, basses, and Charles G. Watkins, president of the club. The choruses were trained by J. Francis Campbell; the stage manager was Arthur A. Vogelsang, and an augmented Majestic Orchestra was directed by Fred A. Wurzburg.

NOTES

An enjoyable concert was given on May 29 in the Hotel Pantlind by Loretta Degnan, contralto, under the auspices of the Mary Catherine Guild. She has a sympathetic voice of dramatic quality and was assisted by Helen Blume, pianist, and Daniel McKenna, flutist.

The Germania Male Chorus, directed by William Van Gemert, gave a program at the Armory on May 28, assisted by the Grand Rapids Scout Band of seventy pieces, led by Edgar A. Torrey, and a small orchestra, directed by Orris Bonney. Solos were given by Mrs. Hans Duus, soprano, and Mrs. Alfred Schoen, pianist. Mr. Van Gemert excels in producing a pleasing tone quality and in the variety of his dynamic shadings.

Emory L. Gallup, organist and choirmaster of Fountain St. Baptist Church, has been granted a year's leave of absence to study organ and composition with Marcel Dupré and Edward C. Baird, and will sail for London and Paris this month. Rowland Dunham, now organist in St. Luke's Church, Montclair, N. J., will take charge of Mr. Gallup's activities at the church and at the Grand Rapids Conservatory of Music during his absence.

Hugh Goodwin, municipal organist of St. Paul, Minn., gave two recital programs on May 20 in Fountain St. Baptist Church.

Verne R. Stilwell, organist and choirmaster at Grace Episcopal Church, presented six of his pupils in recital on May 31. He was assisted by Mrs. Merton Lovelace, soprano; Mrs. Verne Phillips, contralto; Tudor Lanius, tenor, and Eric O. Teng, baritone. Mr. Stilwell gave an organ recital on May 25 at the Church of the Good Shepherd in Allegan.

Two programs of sacred music were given in Trinity Methodist Episcopal Church on May 20 and 21, the first an organ recital by Prof. C. Calvin Ringgenberg, of the Albion Conservatory of Music, assisted by Kathryn Strong Gutekunst, contralto, and the second by the Trinity Choir of forty-four voices, with Mrs. Gutekunst directing, assisted by Thomas Heines, baritone, and Mrs. Grove Montgomery, organist.

On May 14, the third annual concert, given under the auspices of Bethlehem Lutheran Brotherhood, took place in Union High School. Those appearing were Mildred Anderson, mezzo-contralto, a former pupil of Mrs. William J. Fenton and now living in New York; Elsa Hoertz, harpist; Hazel Clark, violinist; Eleanor Bramble, pianist, and a quintet composed of Miss Hoertz, Miss Clark, Mrs. C. B. Newcomb, violinist; Mrs. V. I. Calkins, violist, and Mrs. John Dietrich, cellist.

The Belding Choral Union, under the direction of Jans Helder, gave Gaul's Holy City at Trinity Lutheran Church on May 17. Gerard Boer, organist at the church, played the accompaniments.

John W. Beattie, former head of the music department in the public schools, has accepted a position as director


of the departments of public school music and community singing at Northwestern University, Chicago.

George E. Amos, instructor in music at Union and Creston High Schools, has resigned to accept a position in the department of music at Western State Normal College, Kalamazoo.

Forrest L. Buchtel, for four years supervisor of music at South High School, has also resigned his position to accept one as director of the department of instrumental music at Kansas State Teachers' College, Emporia, Kans. He was one of the judges for the Kansas State Music Contest held recently in Emporia. Mr. Buchtel was married on June 8 to Jessie Macdonald, violinist of the city.

South High Band, led by Mr. Buchtel, won the state championship in a contest held at Michigan State College, Lansing, under the auspices of the National Bureau for the Advancement of Music.

In the district high school contest at Western Normal College, Kalamazoo, South High won two first prizes, for boys' glee club and for mixed chorus, and at the state contest, held at Mt. Pleasant, won first for boys' glee club, second for girls' glee club, first for mixed chorus, first for two accompanists, second for orchestra, and third for soprano soloist. This rating gave it the state championship two years in succession, and won for the school a permanent silver cup. The instrumental events were in charge of Mr. Buchtel and the vocal were in charge of Bessie Lindley. Union High won first for girls' glee club and first for orchestra in the district contest, and in the state contest first for girls' glee club, first for girl vocalist, second for mixed chorus, third for boys' glee club, and third for orchestra, ranking it second in the state. These choruses, glee clubs and orchestra arranged a program on June 4 in the auditorium of the school. Irene Dunn Burns is director



*"May Peterson thrills,
charms and captivates her
audience; her singing superb
and lovely."*

*Headline in the Evening Post, Amarillo,
Texas, said the above about May Peterson,
soprano, formerly Opera Comique
and Metropolitan Opera Company.*

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of the vocal department and George E. Amos of the instrumental.

The annual Spring Music Festival of Calvin College was held on May 7 in Central High School Auditorium. The organizations taking part were the Varsity Glee Club, the Freshmen's Glee Club, the Ladies' Glee Club and the Choral Club, a mixed chorus of 100 voices, all directed by Seymour Swets. Alida Vandenberg and Hila Vandembosch contributed several two-piano numbers.

Catholic Central Orchestra, Nathan Leavitt conductor, gave two successful concerts in St. Cecilia Auditorium on May 25. Assisting were Kathryn Strong Gutekunst, contralto; Nathan Leavitt, violinist; a trio consisting of Mary Henze, flutist, Jerome McCarthy, violinist, and Frances Henze, pianist; Dorothy Pelck McGraw and Helen Baker Rowe, accompanists.

On June 2, two programs were given at Mt. Mercy Academy and at Sacred Heart Academy, at Marywood, by Eileen Whitely, soprano from New York; Thelma Newell, violinist from Boston, and Vera Richardson, pianist from Chicago, with the aid of the Duo-Art reproducing piano.

On May 5, the Schumann Women's Chorus, Reese Veatch, director, gave a concert in Second Congregational Church. Assisting were Irene Sherpnisse, mezzo-soprano; Olin Bowen, bass; Palmer Quackenbush, violinist, and Marian Tubergen, reader. The chorus also appeared in April at Plymouth Congregational Church and, on June 7, a sacred concert was given at Burton Heights M. E. Church, the soloists being Miss Sherpnisse; Mrs. Harold W. Smith, soprano; Mrs. W. B. Klinester, soprano; Dr. Klinester, tenor; Thomas Heines, baritone, and Hazel Muir Watkins, pianist.

Mrs. H. Parker Robinson gave two musicales at her home on May 23 and June 4. Two attractive programs were played by Mrs. Robinson, pianist, and Nathan Leavitt, violinist.

Assisting in the observance of Music Week in Fennville were the following local musicians who appeared in a con-

cert for the Rubinstein Club on May 7: Jessie Macdonald, violinist; Lois Richards, cellist; Olive Tuller, pianist, and Mrs. Paul Kempter, contralto.

Graduating from the Grand Rapids Conservatory of Music, on June 3 and 4, were Julia Krapp, pianist (who made a favorable impression at her recital), and Hattie Platte and Isabel Irving from the dramatic department. Assisting were Ronald Kingsbury, violinist; Ruth Pellegrum, pianist, and Esther Reasoner, soprano. On June 9 a program was offered by Miss Pellegrum, Helene Verspoor and Lucile Lawrence, who were accorded piano teachers' certificates. Another recital was given by Louise Peterson, Julia Ellis, Jacqueline Hendry, Burton A. Howe, Jr., Virginia and Elizabeth Kusterer, Lester Tazelaar, Jeannette Hoekzema, Jeannette Wormnest, Leola Parbel, James R. Kam, Margaret Trompen, Mabel Nienhuis, Jerome McCarthy, Margaret Naumann and Bertha Seckel of the faculty.

Carl Andersch presented the following pupils in a Beethoven recital on June 8: Audrey Wright, Helen Corbin, Mrs. Clark Gleason, Catherine Krickard, Mildred Dunham, Martha Johnson, Ellen Lindgren, Fannie Vandenberg, Dorothy Haynes, Marguerite Fisher, Mildred Trowbridge, Sadie Spoelstra, Stella Miller Gezon, Blanche Kime and Alida Vandenberg.

The following pupils of Marie Estabrook gave a recital in her studio: Fred Prescott, Alice White, Eustis Ruddick, Alice Miller, Marion Dyker, Jean and Elizabeth Whitman, Ralph Baldwin, Betty and Caroline Ayers, Francenia Wright, Dan Litscher, Florence Fardon, Rachel Clay, William Horner, Evelyn Crothers, Doris Knee, Howard Benjamin and Robert Twynning.

Others giving pupils' recitals were Sherman Tuller, Arthur Andersch, Bertha Bradford Murphy, Theresa Conway, Stella Miller Gezon, Mary Lourena Davis, Alice Van Wingen, Anna C. Schulte, Earl Saurman, Katherine Nicholson and Mrs. George Rogers.

Mr. and Mrs. Eugene Phillips, soprano and organist, have been giving a series of recitals in Springfield and Marywood, Ill., and Milwaukee, Wis.

Marie Barney Newell, soprano, was married on June 3 to Philip Schuyler Joy.

Karl Bernt, violinist and one of the faculty of the Grand Rapids Conservatory of Music, was married on June 9 to Hattie Jaeger.

C. N. Colwell, organist at Park Congregational Church for thirty years and teacher of piano for the past forty years, died on May 15. He will be greatly missed for he was identified with many musical activities. He was the father of Mildred and Marguerite Colwell, who are also teachers of piano. H. B. R.

Conductors Praise Louis Bailly

Louis Bailly, viola player, has had some unusually fine tributes paid to him by competent musical authorities. Ossip Gabrilowitsch writes: "Louis Bailly, whom I have known for several years and with whom I have had the pleasure of playing chamber music frequently, is an exceptional musician and an artist of very high calibre. His tone is remarkable as is his phrasing. His technique and his interpretative qualities put him in the very front rank among string players of the present day." Artur Bodanzky, another well known conductor, had this to say regarding Mr. Bailly: "I take great pleasure in stating that I consider Louis Bailly an exceedingly fine artist of profound musicianship. He plays the viola with splendid technical ease and great beauty and has a deep knowledge of the works of both the classical and the modern musical literature. I have heard him a great many times as a member of the Flonzaley Quartet as well as a soloist and always enjoyed his playing very keenly." Pierre Monteux, formerly conductor of the Boston Symphony Orchestra, is of the opinion that Mr. Bailly is a first class artist and that his artistic talent as a soloist or in a quartet places him in the very front rank of the best he had occasion to hear.

Chamlee to Sing at Ravinia Park

Mario Chamlee, tenor of the Metropolitan Opera Company, after completing late spring appearances in the music festivals given at Spartanburg, N. C., May 8; Ann Arbor, May 20, and Evanston, May 27, took a few days' vacation at his country residence in Wilton, Conn. On June 5, Mr. Chamlee, with his wife, Ruth Miller, gave their services to enlarge the fund for the Hospital of South Norwalk, Conn. This concert, given at the Shore Haven Club, was entirely sold out several weeks in advance.

Mr. Chamlee will be heard in leading roles at Ravinia Park this summer, making over twenty-two appearances until the close of the season there on Labor Day. Mr. and Mrs. Chamlee will spend September in Italy.

Summer Engagements for Phradie Wells

Phradie Wells, soprano of the Metropolitan Opera Company, has added another concert to her many summer engagements. She will appear at the State Teachers' College in Hays, Kans., July 7 and 8, when en route to Colorado and Wyoming. Before returning to New York she will appear at Des Moines, Ia., in a performance of Elijah given in action and costume. Miss Wells will start her second season under Annie Friedberg's management in October.

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VIENNA

(Continued from page 7)

qualities were to be found in the new Italian works. Clarity and transparency reigned supreme, and, above all, melodiousness! Viewing these new Italian pieces in the light of recent experiences at Prague (where radicalism was the sole prerogative of one or two Central European composers), it may not be amiss to speak of a new trend in contemporary music. Could it be that the sombre doctrines of that prophet of musical radicalism, Arnold Schönberg, are no longer the guiding line of our young composers? Central Europe has been the brooding place for new musical theories for some years past, principally owing to the predominance of Arnold Schönberg. Can it be that the new gospel, that of melody regardless of theory, of sensuous tunefulness instead of intellectual restraint and anti-sentimentalism, should come from the south—from the land of Verdi?

OPTIMISM

Take Casella's Concertino for four stringed instruments, for instance. You will look in vain in it for the radicalism which informed his Five Pieces for String Quartet. Instead you will find, as in his new ballet, *La Giara*, a trend towards gay abandon to a freely flowing melodious inspiration. Even where Casella reverts to "polytonal" part-writing in his new concerto there is nothing labored about his music, and even the intricate rhythmic treatment of the third movement—where the first violin, in $\frac{3}{4}$ time, rises above the $\frac{4}{4}$ movement of its companions—everything is clear, logical and spontaneous to a high degree. It is no doubt Casella's best so far.

Mario Labrocca's new string quartet is by no means as mature and masterly; for want of really striking ideas it often relies on the sham originality of frequently repeated ostinato phrases, and its rhythmic uniformity, emphasized by lacking musical substance, is another handicap. But in its slow portions the piece reveals a strong trend towards tunefulness which may be symptomatic in this friend and disciple of Casella.

The influence of Casella's newly gained melodic style is most strongly reflected in Vittorio Rieti's sonata for piano, flute, oboe, and bassoon. It is a source of mirth and hilarity throughout, although its similarity to most of Rieti's previous compositions is evident. It is parodistic—a burlesque on operatic mannerisms and sentimentalities carried through with surprising and clever alternations from major and minor tonality. The parodistic spirit and the clever application of the wind instrument colorings smacks of Stravinsky, to be sure; but it is without his grim irony, and more optimistic. Comparing it with Rieti's early *Due Preludi*, which we heard at Vienna some years ago and which then evoked some ire for their irritating and not fully intelligible daring, it is quite clear that his way has taken a new turn—and one apparently characteristic for the modern Italian school (vide Casella's concertino): he has renounced problems and experiments in favor of sheer melody and spontaneity.

THE ANTIPODES

That melodiousness is not necessarily a virtue, and surely a vice when the melodies are obvious and cheap, was forcibly demonstrated by Albert Roussel's Violin Sonata in the preceding I. S. C. M. concert. It will certainly not do to rehash the sweetish tunes of César Franck and to re-shape them into what pretends to be a "modern" sonata. I much prefer a piece like Wilhelm Grosz's new Dance Suite, especially when it is performed as brilliantly as it was this time, by the accomplished composer-pianist himself. Grosz at least is original in his harmonic treatment, and almost uncanny in his capacity for writing rhythmically effective music of the polished and finished kind.

But in the immediate neighborhood of Bartók's masterly Hungarian National Songs (beautifully sung by that most musicianly of our young sopranos, Felicie Mihacek-Hüni), Grosz's drawing room music dwindles into insignificance. The effect of Bartók's tremendously vigorous masterworks was overwhelming and electrifying—especially as an antidote to Anton von Webern's hitherto unknown Songs opus 3—though these also were surprising for their emotional content, which marks a departure from Webern's customary esoteric style.

NEW SINGERS—AND NEW SONGS

Unless all signs fails, there is a new concert star in the ascendant in the person of Sophia Muneau, a new Roumanian soprano, who had the courage to trim the typical "classical" recital program with some new and untried songs by Paul A. Pisk, the modernist Viennese composer. Pisk's Songs of a Wandering Minstrel are examples of subtle musical poetry, strongly melodious, albeit in the sense of a free application of tonality, and possessed of those qualities which too many young composers have lightly discarded of late: rhythm and cadences—the backbones of musical utterance.

The first appearance of Gisa Bergmann, a Viennese soprano who had achieved unwanted notoriety through the riotous scenes which accompanied her Munich concert (when Richard Strauss presided at the piano), was anticipated as a piquant sensation. But those who had come with such expectations were disappointed, for there was neither a scandal nor, indeed, any reason for it. Instead, Frau Bergmann proved a singer quite capable of standing on her own merits and to be taken very seriously as an interpreter of lieder. Unhindered by a "sensational" accompanist, she did excellent work, notwithstanding some visible nervousness at the beginning of the program.

RICHARD CROOKS A SURPRISE

Another agreeable surprise awaited those who came to hear Richard Crooks, the young American tenor, at his Vienna debut recital. His success was unexpectedly great for a newcomer, and is easily explained by his fine mezzo voice, which befitted Wolf's *Verschwiegne Liebe*, and by the engaging enthusiasm with which he went into the more vigorous pieces such as Handel's *Sound an Alarm* and Wein-gartner's *Liebesfeier*. No less an expert than Leo Slezak, most "robust" of lyric tenors, sat in the audience and gave visible signs of interest in the work of his young competitor.

PIANISTS

The series of Ignaz Friedman's Vienna triumphs has, temporarily at least, come to a standstill with his sixth (1) sold-out recital of the season. Elly Ney came to stop the gap, and Dirk Schäfer was the next in the series. Schäfer,

the Dutchman, has a style all his own: he cultivates the intimate chamber recital, and his art is pensive and lyrical rather than showy and brilliant—another one of the much-vaunted "poets at the piano." I wonder how America would take to this deeply fervent artist?

Victor Wittgenstein, the American pianist, was the soloist at one of the Konzertverein subscription concerts, under Dirk Foch. This debut was made under none too favorable auspices and handicapped by occasional differences of opinion between the soloist and the orchestra. If, according to Mark Twain, differences of opinion make horse races, the race this time lay between conductor and pianist who ultimately reached the goal as close seconds. Wittgenstein redeemed himself a few days later at his own recital with Chopin's great C sharp minor scherzo which is the war horse of many a popular pianist.

PLATFORM STARS

A veritable onslaught of famous platform stars has been besieging the Danube city for the last few weeks with Bronislaw Huberman, Erika Morini, Ignaz Friedman and Wilhelm Bachaus in the lead. As for Bachaus, whose two concerts marked the official wind-up of the season, each new appearance of this wizard of the piano brings new revelations. Too long had he been regarded chiefly as the unimpeachable and almost unrivalled technician of his instrument by those who mistake repose for coolness, and mental balance and virility for lack of feeling and of inwardness. Those who have heard Bachaus play the Hammerklavier sonata at his last recital (and his hearers numbered well over a thousand) know better. They sensed the presence of a deeply intellectual artist, and heard a performance of one of the most taxing and intricate pieces of piano literature which marked a summit of interpretative art.

MILITANT MUSIC

If America had sent us Huberman and Bachaus, Germany, thorough as ever, had delegated not single artists but an entire orchestral body, the Berlin Philharmonic Orchestra, headed by Wilhelm Furtwängler. The last time we heard this body, it was under the baton of the great Arthur Nikisch, in 1918, and the visit was then more or less veiled political propaganda calculated to tie closer the bonds between Germany and Austria which had been perceptibly loosened by the trying companionship of arms. Was it propaganda this time again—a subtle invitation for Austria to effect the much-discussed political union with the "great brother" across the border? If so, the Germans could have chosen no more suitable instrument to demonstrate to Austria at once the virtues and shortcomings of German "discipline." The Berlin Philharmonic is certainly drilled, and they follow their conductor Furtwängler as though he were a musical Hindenburg. Drill and unconditional subordination are the truly Teutonic watchword of this musical band.

But we in Austria, with the sensuous warmth of the Vienna Philharmonic's strings lingering in our ears—we prefer the enthusiasm, the "Musikantentum" of the Austrian players to the rigidity of the Germans. A comparison between the Vienna and the Berlin Philharmonic discloses, in a nutshell, the respective mentality of the two countries: individualism versus mechanized subordination. We may take the word of an experienced Berlin conductor like Heinz Unger for it that conductors prefer the coordination and collaboration of the Viennese players to the subordination and military drill of the German ones. PAUL BECHERT.

Palmer Christian Still Busy

On May 20, Palmer Christian appeared as organ soloist at the May Festival held in the First Baptist Church, Oak Park, Ill., presenting a program comprising De Boeck, Hollins, d'Antalfy, Elgar, Clerambault, Bach, Bossi, Hagg, Dickinson, Strauss and Mulet numbers. On June 5, he will

play Eric Delamarter's concerto in E with the Philadelphia Symphony Orchestra, at an organ-orchestra concert to be held in the Philadelphia Wanamaker Auditorium. In August he will play at the N. A. O. Convention in Cleveland.

Mr. Christian will teach during the summer session of the University School of Music in Ann Arbor, and during August and September he plans to motor through the East with Mrs. Christian.

Berta Malkin for Berlin Staatsoper Opera

Word recently came from Berlin that Berta Malkin has been engaged as prima donna by the Staatsoper in Berlin. Her success in operatic work has been remarkable and the German press hails her as one of the foremost singers on



BERTA MALKIN,
as Marta in *Die Zarenbraut*.

the stage. Bruno Walter is the principal conductor of the opera, which has also engaged Sigrid Onegin, Maria Ivogun, Maria Olszewska, Melchior, Paul Bender and others.

D'Alvarez Scores in Paris

R. E. Johnston received a cablegram that the recital given by Marguerite D'Alvarez, contralto, at the Salle Gaveau, Paris, on June 4, was a great triumph. Mme. D'Alvarez will give a recital in London this month. She will sail the first of September for this country and immediately on her arrival will leave for San Francisco, where she has been engaged for six operatic performances by the San Francisco and Los Angeles Opera Association.

The "PERFECTION of BEAUTY"

(A London Times Editorial on Haig Gudenian's Translations of Eastern Music)

We read in the 885th Arabian Night how Hashim ibn Sulayman, the singer, disguised as an Arab of the desert, saw the Caliph with two singing girls, one of whom sang a song of Hashim's own, with a few mistakes and certain mutilations of the air. Hashim protested that her singing was by no means perfect, and the girl turning to the Caliph said, "O Commander of the Faithful, this camel-boy has dared to accuse me of mistakes." Do they teach singing, asked the Caliph of Hashim, the delicate art of music in your tribe? They do not, O Prince of Believers, but if you will give me leave I can convict this admirable player of certain errors, and leave being given he went on:—

Tighten your second string a quarter, and loose your fourth string the same, then begin with the lower mode of the melody. You will find the passages which you muddled come straight of themselves, and the run and expression of the whole vastly improved. The girl tuned accordingly and sang again, and the song "came forth with all the perfection of beauty." She threw herself at his feet—"You are Hashim ibn Sulayman. I swear it by the Lord of the Kaaba."

Can Mr. Haig Gudenian, that "admirable" player to whom a few of us listened on Tuesday, have read this story, and did he then "loose" his strings a minor third (and the third string another tone) and play the "lower mode of the melody" (i. e., eschew fiddles' tricks and even violin passages) and find in consequence "the expression of the whole vastly improved"? For note, that Hashim—that is, the music of the East—first said that he was an admirable player, and it could have done nothing with him; and then that he proved himself worthy by recognizing Hashim even under his Beduin cap. He took with him his European training, not a little, with his violin in his hand and much Bach and Beethoven in his head, and exchanged these goods where they were scarce for good Bulgarian and Persian and Arab tunes, which were plentiful. With these he trafficked in the New World and drew crowds, and in one American village an old man said, "You have done well to come here; from what I can hear of Europe it is no place for a man to live in."

Each must speak as he finds things, and we propose to do so. Oriental music is not a book with serene seals, it is not wrapped up in any mystery of quarter-tones, it is not "out of tune," it is not in a minor key, and the people who make it are not sad, except in the sense in which Jessica said she was "never merry." They laugh in spirit as much as we do behind that Arab gravity and that Hindu courtesy. But the lands which produced all the religions of the world breed men

of contemplation, not of action, or, rather, of such contemplation as itself amounts to action; and this comes out in a music where passion is decorous and novelty is consistent with repose. We expect logic, perhaps, but certainly climb and a conclusive ending; they think triumphs so illusory and methods so angular are habits which are not worth the trouble of acquiring. We have thought, ever since George Herbert first said it, that all music is "of three parts first and multiplied"; they know that it consists of a single line as sensitively drawn as "St. George of Cornwall's" profile.

Differences so profound look like insuperable obstacles, and it is not surprising that there are people who try honestly and then are compelled to say that they cannot solve the puzzle. But the riddle is content to wait for solution, like the smile of the Sphinx or the innumerable laughter of the waves. And as we wait and listen we are astonished to find not only that there was no riddle about it, but that this music is saying the same thing as our own does in its moments of serenity—in the *Missa Brevis* and the 61 minor quintet—only in different words. The proper way for us would be, of course, to go to the country and learn the language—the mode of life and the attitude of mind which evince themselves in speech, custom, dress, gesture, in a hundred ways, and reflect themselves in its music. Failing that we must have a translation, and Mr. Gudenian offers a good one. He leaves out the quarter-tones, which we say are "out of tune," and the grace notes, which only fidget us; he substitutes for them a harmony which supplies the needed orientality without entangling positive reactions, and so leaves us alone with the sensitive line. Paraphrase will say this is no faithful translation; but there are many kinds of translation, and we say this is true to the spirit of the language—as true as Fitzgerald's.

The "perfection of beauty"? How simple is the prescription! Tighten here and loose there a quarter. A quarter of what? The second string of how many? What instrument? The "I'd perhaps, but in which of its many tunes? No; these things do not make a prescription, they only name a system—East, it may be, or West—and the perfection of beauty "comes forth" from the admirable quality of the player, Eastern or Western. We wander from one concert hall to another in search of it, and find it perhaps, on our way to them, in that street singer in Air Street (which has fine acoustic properties) and is just out of the vortex of traffic, who, with her "Anne Laurie," from which we thought we had long ago extracted all the honey, suddenly carries us back to "Arabia," Walter De la Mare's Arabia, the land where we travel without moving and live without dwelling, the land of which only music can report anything intelligible—the soul. We do not know where we shall find it. The street singer has no monopoly. It may come sud-



HAIG GUDENIAN

Armenian Violinist-Composer

whose compositions, "Translations" of the real Oriental spirit in music, have aroused the attention of English critics and writers.

denly in one of Schubert's heavenly lengths, or in Ryzanowski's Tarantella, or Dale's Violin Sonata. The thing about it is that, when it comes, we are never deceived; it is the naked touch of reality, and all doubting is at an end.

We ask in the main two things of music—association to rest in and originality to reveal in. Mr. Gudenian happened to supply both. When he played Handel his command of tone color made us feel more truly each well-known turn of phrase. When he played his "Omar Khayyam" we were taken to the centre of things by an untrodden path. All good artists can do both these things in their degree, and in proportion as they do them they transport us away from the accidents of time and place; we forget about the piece of music and the instrument and the player, and we look on the perfection of beauty face to face.

MUSIC WORLD BOWS IN HONOR OF BIZET

By Herman Devries

(Reprinted by permission of the Chicago Evening American)

Fifty years ago today (June 3) Georges Bizet died. And yet he is not dead. He lives—since Carmen is his immortality. Carmen is the apologia and the epitaph of Bizet, one of the great glories of France, whose passing bereft the world of a genius, and his many friends of a rare and fine affection.

The story of the creation and life of this superb example of French art is a chapter in the history of culture that should give pause to modern aspirants for the laurel crown—to those musicasters of today whose brain children are the products of a sterile inspiration—before whom the beauty, the simplicity, the genuine sincerity of Carmen shines with the radiance of pure sunshine against the fictitious glare of calcined light, of mock creative impulse, of empty noise and blatant effects, of false striving after false gods, of ineptitude and stupidity, offered to the public of today under the general name of musical composition.

We did not take up our pen on this day consecrated to the memory of Bizet in order to make a dissertation upon the merits of Carmen in its guise of musical scientific study of its qualities of merit viewed from the standpoint of the erudite theorist.

TELL OF THE MAN

My story today shall tell of the informal aspect of the composition, of the author, of the man—of the kind and helpful teacher—my piano teacher—for it was Bizet who guided my youthful fingers and taught me the artistic idealism which I hope I have cherished to this day.

It was Bizet himself who invited me to be present at the premiere of Carmen, on the third of March, 1875, at that historic premiere which has since proved a fascinating subject of comment and discussion wherever the language of music is spoken. I shall never forget my emotion, nor that of my sister, Jeanne Dercims-Devries, whom Bizet greatly admired and who was chosen by the master to create the role of Catherine Glover in his Jolie Fille de Perth, nor his own white face, pallid under the heavy, bear-like beard, his eyes half-shut behind the professorial glasses. It is generally known that Carmen was rated a "failure" at that time, although it had a "run" of some thirty-seven performances

before the Opera-Comique, home of its birth closed for that Summer.

OBJECTED TO OPERA

But I believe it is not so well-known that Carmen was considered "immoral" in those days. Does it not seem rather ironic to us in America, us of the "flaming youth" plays, the bedroom dramas, the triangular quasi-obscenities, the busy censor, the fadeout kiss of the cinema, that Paris, the supposedly wicked, scarlet city should have objected strenuously to Carmen because of its "immorality."

Du Locle himself, it is said, director of the Opera-Comique, who put on Carmen with unstinted financial aid, with every resource of artistic and scenic Paris Du Locle himself, upon being asked for a box to the premier by one of his patrons, a distinguished statesman, advised him to attend the general rehearsal first, as he might find it unfit for the presence of his children!

And this in spite of the fact that the librettists, Henri Meilhac and Ludovic Halevy, had expurgated the original Merimee story with a prudent and far seeing care. The operatic libretto does away with much of the Merimee savagery, immorality and local color.

INVENT CHARACTER

Garcia, for instance, the husband of Carmencita, does not appear in the operatic version. Don Jose's killing of Carmen before the arena in the last act is not his first "homicide." He had a crime record of two other murders before he dispatched his love. In the tale, he kills his adversary in a street brawl and is forced to flee Navarre. Subsequently he disposes of a soldier-admirer whose attentions to Carmen were too obvious. The book tells us that he murders Carmen in a woody grove, buries her there, the ring with her.

The Micaela character is a pure invention of the librettists, although there is a literary justification in its creation from an utterance of Jose, who says that he can never "think of his native village without believing that there can be no pretty girls unless they wear blue skirts and do their hair in braids over their shoulders."

Mlle. Chapuy, who created the Micaela role, did not use a

yellow wig, but impersonated the character as a maid of Navarre, with dusky braids. There seems to be no actual literary reason for the immortalizing of Micaela in the guise of a blonde, and I have often wondered why the so-called tradition is continued with so little reason-to-be.

BEARDED TOREADOR

On the other hand, Bouhy, who was the original Toreador, appeared with a full beard, his own, and evidently much cherished by the singer, for who ever heard of a bearded Toreador!

Galli-Marie, the Carmen, insisted upon a first act aria, with "real Spanish tang." There was none, but that did not worry Bizet. He wrote and rewrote a Habanera, during the progress of the rehearsals, some thirteen times, until he suited her, the approved aria having been taken from a genuine Iberian popular air.

On June 3 Galli-Marie arrived for the performance in tears. She became hysterical when spoken to. No one could account for her condition. No one knew of Bizet's illness. He died that day. Strange, was it not? We would call her "psychic" nowadays.

When Carmen left the boards of the Opera Comique a world tour of unmitigated triumph was begun. Vienna, Summer of 1875; Brussels in 1876. In 1878 the French provinces received Carmen with acclaim. Marseilles, Lyons, Angers, then Russia, in St. Petersburg; London, at Her Majesty's; Dublin, with Minnie Hauk and the tenor Campanini, New York; California, where, in San Francisco, Marie Roze was a public idol over night; then Ghent, with Pauline Lucca, and Milan, with Stella Bonheur. After that, in 1883, the wandering child came home again, not, as the prodigal son, with penitent, humble mien, but rather as a conquering hero, for whom the myrtle yielded tribute, greater because it was the belated expression of a city's apology to misunderstood genius. But Paris need not blush for this misdemeanor. We know no country guiltless of this sin.

And so Carmen entered into immortality.

Of Bizet the man, there is much and little to say. He looked less like a musician than a kindly "pere de famille," with his stocky, heavy set frame, his glasses, his bearded face, the walk, so characteristic—stomach out, head back, nose in air. He was a frequent visitor at our modest home, 62 Rue Condorcet, where the family lived at that time, and a welcome dinner guest, to whom "potluck" was good luck. He and the celebrated violinist, Consolo, used to play duets by the hour, the cream of violin and piano sonata literature . . . and Adolph Maton, prince of accompanists, was also one of that distinguished group.

NOT REAL NAME

One evening, Bizet said, casually, "Carvalho wants me to do a ballet, a gypsy ballet, for my Jolie Fille de Perth. I've done one already. May I play it to you?" and he sat down at the piano and played the lovely ballet in B minor which is now used in the last act of Carmen. Carvalho, by the way, was then director of the Theatre Lyrique in Paris. "Do you like it?" he asked simply.

Did you know that Georges was not his "real" name? He was called Alexandre-Cesar Leopold Bizet, but his uncle liked Georges better and Georges it has remained. He was remarkably precocious. After studying with his own father, he was taken to one of the examiners at the Conservatoire, who looked him over disdainfully and said to Papa Bizet: "He is too little for us." Papa Bizet answered: "He may be little in height, but not in brain. Try him." So he was put through a "third degree" of chords and other difficult musical tests, all of which he answered, his back to the piano. That settled it. He entered the class of Marmontel. Later he was both pupil and friend of Charles Gounod, who became his benefactor. Berlioz, too, was among the first to recognize his genius. And let us not forget that Bizet was an ardent, a passionate admirer of and protagonist in the cause of Wagner.

In all his life I doubt if he ever conceived a mercenary, meretricious, mean or petty thought or deed. Is that not an extraordinary epitaph for a great musician, a great pianist?

BOW IN REVERENCE

We can find no more fitting conclusion to this "Vale" than the few lines written by him to his friend, Edmond Jalabert, about the war of 1870.

"Alas! our poor philosophy," he writes, "and our dreams of universal peace, of cosmopolitan fraternity, of human associations! . . . Instead of this, tears, bloodshed, lifeless bodies, heaps of human flesh, crimes without number, without end! I cannot tell you, my dear friend, into what depths of sadness I am plunged by all these horrors. I am French, it is true, but I cannot quite forget that I am a man as well. This war will cost hundreds of thousands of lives . . . France will give her all . . ."

It is to this man, Georges Bizet, that we lift our eyes, across a half-century of remembrance, in reverence and gratitude for this exquisite human and artistic legacy—the memory of Bizet—and Carmen . . . pax vobiscum.

American Orchestral Society's Plans

The American Orchestral Society has practically completed its plans for next season. The Society is now occupying its offices in new Steinway Hall. These offices will afford ample space for the administrative department as well as space devoted to auditions and classes in musical theory.

The theory work which is planned to become part of the curriculum of the American Orchestral Society is a new phase of the educational activities. Arrangements have been made at Mecca Temple to hold all rehearsals of the Training Orchestra on the stage of the large auditorium. The society has plans to give ten concerts during the season of 1925-26; most of which will be held in Town Hall and Cooper Union. The policy of the Society to have an American soloist appear with its orchestra at each concert will be continued during the coming year.

In reviewing the results of this year's training activities, Chalmers Clifton, musical director of the society, has decided that in conjunction with the regular training given to the students he will devote a greater amount of time at each rehearsal to the sight reading of orchestral compositions. Applications for enrollment for membership in the training orchestra and in classes in theory and conducting may be made at the offices of the society after September 7. The first rehearsal of the Training Orchestra will occur on October 16 and the first theory class will be held on October 20.



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Other engagements already booked for the 1925-26 season include: Aeolian Hall, New York; Columbia University, New York; Rochester; Buffalo; Albany; Philadelphia; Baltimore; Atlanta; Yale; Vassar; Cleveland, Ohio; Sewickley, Pa.; Mount Vernon, Ohio; Oxford, Ohio; Milwaukee; 6 dates in Colorado; 6 dates in Arizona and New Mexico; 15 dates in California; Bellingham, Wash.; Victoria, B. C.; Vancouver, B. C., and 3 dates in Pacific Northwest.

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BIRMINGHAM NEWS

BIRMINGHAM, ALA.—The Birmingham Music Study Club has announced the following artist course for the season 1925-26: The Russian Symphonic Choir, conducted by Kibalchick; Dusolina Giannini; Mischa Levitzki; Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, and Tito Schipa.

The personnel of the Executive Board of the Music Study Club has been completed and is announced as follows: Emma McCarthy, president; Mrs. E. G. Chandler, first vice-president; Mrs. George Houston Davis, second vice-president and social chairman; Mrs. Fred L. Hume, third vice-presidents and historian; Mrs. S. D. Lehman, recording secretary; Mary Miller Colbourne, treasurer; Miss A. J. Grefenkamp, treasurer; Mrs. George C. Harris, librarian. Chairman of standing committees are as follows: artist course, Mrs. E. T. Rice; study course, Mrs. Oscar Hundley, Alice Graham; club extension, Mrs. W. L. Murdock, Mrs. H. O. Wiselogle; junior club, Mrs. John W. King; printing, Mrs. Harry Burns; sacred music, Mrs. H. J. Cunningham; federation secretary, Mrs. William Hood; public schools, Mrs. Odell King; juvenile clubs, Mrs. V. Q. Dewilton; chorus, Mrs. Robert Bumgardner; altruistic, Mrs. W. D. Tynes.

The Birmingham Music Teachers' Association held its final meeting of the season at the Southern Club. Officers for the ensuing year were elected as follows: Mrs. J. W. Luke, president; Mrs. Burr Nabors, vice-president; Mrs. Grace Redburn, recording secretary; Mrs. Odell King, corresponding secretary; Cornelia Perryman, treasurer. Interesting plans for the coming year were discussed.

The Municipal Orchestra, under Fred Wiegand, is giving a series of Sunday afternoon concerts at the city Auditorium. Soloists feature each performance. Marion Stavrovsky, dramatic soprano, sang at the opening concert; while Vincent de Milita, flutist, and Irvine Taylor, cellist, gave effective solos on their respective instruments. Erle Stapleton, baritone, featured the next with several groups of songs; and Rebecca Bazemore, contralto, sang at another. On June 14, the musical organizations of Ensley, including the Ensley Woman's Chorus, under the direction of Lawrence Meteyard, and the T. C. I. Chorus, directed by Steven Allsop, were given prominent place on the program. All of the concerts are largely attended by the public to which they are free.

Among the teachers presenting pupils in recital recently were: Marion Stavrovsky, voice; Alice Graham, piano (pupils assisted by Mildred Wright, soprano); Abigail Crawford; Lowella Hanlin, piano; Mrs. Odell King, piano; Mrs. E. T. Rice, piano; the Birmingham Conservatory; Clara Harper Steele, voice, and Sarah Mallam, voice.

The Junior Music Study Club has elected the following officers for next year: Ellen Barnet, president; Marjorie Scruggs, first vice-president; Florette Cohn, second vice-president; Lois Green, secretary; Joyce Lyon and Adele Cohn, reporters. Mrs. John W. King is sponsor for the Junior Club.

Mrs. Geo. H. Armstrong, organist at St. Andrews Church, gave an organ recital for the members of the Allied Arts Club. She was assisted by Ethlyn Hayes Randall, soprano, and J. Franklin Holmes, baritone.

A. G.

Tollefsen Musical Appreciation Class

The final meeting of the Tollefsen Musical Appreciation Class was held, June 8, at the Tollefsen home in Brooklyn. The forming of this class for the edification of her pupils, and their higher appreciation of music, was the idea of Mrs. Tollefsen. Previous meetings have been principally devoted to compositions of Brahms, Grieg, Bach, Saint-Saëns, MacDowell, and Tchaikowsky. Among the larger works played by Mrs. Tollefsen were the piano concertos of Grieg, Saint-Saëns, and Tchaikowsky; Brahms' Rhapsody in C major, and shorter pieces by members of the class. Among resident composers, Eugenio di Pirani was invited as guest of honor, and he gave delightfully of his works, including the Heidelberg suites for orchestra, played by four hands, Mrs. Tollefsen assisting. The class has been enlarged to include Mr. Tollefsen and his violin pupils, and on this particular evening Edmund Severn, violinist and composer, was invited as guest of honor. His compositions create an atmosphere of cheerfulness in the minds of students; being well written they serve a fine purpose.

Mr. and Mrs. Tollefsen rendered very effectively Severn's Old New England Suite for violin and piano; they gave it a first performance at the Brooklyn Institute concert in 1912, at the Academy of Music. They also played Severn's La Belle Contadina. Laura Schneider, violinist, played artistically and expressively Severn's Song Celestial, Mr. Tollefsen and Anita Palmer joining with their violins. Miss Schneider also played Severn's Russian Dance, a very characteristic number. Bernard Kundsén, an artist-pupil of Mr. Tollefsen, rendered effectively Severn's Prayer (dedicated to Mr. Tollefsen) and his Norse Dance. It was a pleasure to listen to these beautiful compositions. Mr. Severn kept his listeners constantly laughing over his humorous stories.

Miserendino's Recent Appearances

Illuminato Miserendino, violinist, who gave a recital on April 9 in the auditorium of the Mount Vernon (N. Y.)

High School, played a program which comprised compositions by Beethoven, Handel, Schubert, Ries, Tchaikowsky, Kreisler, Brahms and Saint-Saëns.

Mr. Miserendino was the violin soloist on May 17 at a musicale given by the Fine Arts Club at the Loubet studios, 131 West 39th Street, New York, when he played a group of three solos, and together with one of his pupils, Vincenzo Allotta, was heard in Bach's double concerto in D minor.

Cleveland Institute Notes

CLEVELAND, OHIO.—A decided departure from his usual style is noted in the latest composition of Ernest Bloch, the noted modern composer, who is director of the Cleveland Institute of Music. Mr. Bloch, whose radical innovations in composition have made many gasp, has followed quite classical lines in his newest work, a suite for string orchestra and piano.

The first performance anywhere of this composition was given by the Institute of Music Orchestra at its last public recital of the season at the Hotel Statler on May 29. The composer himself directed the orchestra for which he composed this suite. Walter Scott of the Institute's piano department was at the piano.

Cleveland and Santa Fe furnished the inspiration for this work which has not yet been published. It starts with a prelude, almost in old style, and is followed by a dirge of more romantic character and of absolutely regular form. The third movement, which follows the second without interruption, is of a composite order. It has a pastoral character mingled with rustic dances on old Swiss and French motives, very gay and popular in style. The fourth and last movement is a fugue, also written along regular and classical lines.

The Institute Orchestra, for which this suite was com-

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posed, is one of the unique features at the Institute, where ensemble playing is stressed. Not only students but also faculty members play in the orchestra, which is under the personal direction of Mr. Bloch. In this way the young musician is given an opportunity to play with finished musicians under the leadership of one of the greatest artists of the day.

Several other examples of ensemble playing were also to be found on the program. A quartet from the ensemble class of Andre de Ribaupierre played the allegro moderato from Haydn's Quartet in D major. Edwin Randall, Walberg Brown, Jacob Kaz and Frank Grant compose the quartet. Walberg Brown qualified for competition in the national contest of the Federation of Music Clubs in Portland, Ore., this month by winning the Ohio State contest and also the district contest for Ohio, Indiana and Illinois.

Frank Grant, another member of the quartet, has just been given a contract to play with the Cleveland Orchestra. This engagement makes him the youngest member of the orchestra. Jacob Kaz is a scholarship pupil at the Institute. Last summer he accompanied his teacher, Mr. de Ribaupierre, abroad, and continued his studies during the summer in Switzerland.

The ensemble class of Marcelle Pribat sang the spring chorus for women's voices from Samson et Dalila. Lois Brown, Eugene Weinberger, accompanied by Fern Jordan, played a Largo and Allegro con fermezza, by Handel. They are pupils of Mr. de Ribaupierre and Beryl Rubinstein.

Works by Chopin, Bach, Debussy, Handel, Peri and Popora-Kreisler were also on the program, which illustrated every branch of music taught at the Institute. M.

Ruth Rodgers Again in Beethoven's Ninth

Ruth Rodgers has been engaged to sing in Beethoven's Ninth Symphony at the Stadium concerts this summer, making her second engagement in this work at the Stadium.

SAILINGS

Yolanda Mero

Among the prominent passengers sailing June 27 on the S. S. Homeric was Yolanda Mero. Mme. Mero is proceeding to London to arrange the final details of an early spring tour of England in February and March next, and, after conferring with her English managers, will go to the continent for a well earned rest and vacation after a strenuous concert season in this country that took her through many states, including two New York recitals at Aeolian Hall, an appearance at the Waldorf-Astoria as soloist with the New York Haarlem Philharmonic Society and two appearances as soloist with the New York Philharmonic Orchestra under Mengelberg. In the fall and early part of the winter, Mme. Mero will play in Europe, returning to America about Christmas time for her annual concert season here, before leaving for Europe again as above.

May Peterson

Sailing June 30 on the S. S. Stockholm was May Peterson, accompanied by her mother. She will go first to Denmark and then the other Scandinavian countries for a well earned rest after her strenuous concert season in America that took her through many states. While abroad, the artist will add to her very extensive concert repertory for next season with the possibility of making a few guest appearances in opera and several special concert appearances before returning to her native America in August. The artist boarded the steamer after a rushed trip to New York from Charlottesville, Va., where she gave a gala summer concert to a crowded house on June 29.

Robert Perutz

Robert Perutz, violinist, of the artistic faculty of the Cincinnati Conservatory of Music, sailed on the S.S. Paris for Europe on June 27. Mr. Perutz contemplates visiting France, Czechoslovakia and Poland. He will return to America early in September to resume activities as teacher and concert artist.

William C. Carl

William C. Carl sailed on July 1 for Europe. He will spend some time in Paris visiting the Guilmant family and Joseph Bonnet. Afterwards he will go to Switzerland for rest and preparation for next season and his work at the Guilmant Organ School.

Homer Nearing

Homer Nearing, well known musician of Allentown, Pa., will sail for Europe from Montreal on the Canada on July 11.

Leonard-Hopkins Studio Activities

Florence Leonard (assistant to Breithaupt) and Louisa Hopkins (concert pianist and pupil of Breithaupt) will hold their summer classes at Ogunquit, Me., in July and August. Coaching for public performance, advanced technic and interpretation, adaptation of the new technic for beginners, are the chief subjects of study. Miss Hopkins also will give courses in music language to teachers during August.

Marion Hitchings, artist-pupil of Miss Leonard, gave the only piano solo at the Aroostook County Festival, Littleton Camp Grounds, Maine, on June 5. Miss Hitchings played the concert etude by MacDowell, and as encore the Schubert-Liszt Hark, Hark, the Lark. William R. Chapman was conductor of the festival.

Miss Hopkins and Miss Leonard, with the assistance of pupils of all grades of the subject, gave a demonstration of Miss Hopkins' method of Music Language study on June 11 at the home of Mrs. James G. Leiper, Jr., at Chestnut Hill, Pa. The students demonstrated playing by ear, improvising with given chords or given melodies, with simple or difficult chord structure, writing chords from dictation (or played at the piano) and other points of melodic and harmonic construction. Augustine Haughton sang, with charm and skill, songs composed by the students, who varied in age from eight years, to fifteen and twenty. An enthusiastic audience was generous in applause, and the many enrollments for next season are proof of the high appreciation in which this work is held.

Margolis Studio Musicale

On June 14, Samuel Margolis gave an interesting musicale at his studio, 1425 Broadway, at which several of his pupils appeared, among them Francesca Marni, Lillian Dale, Florence Street, and others.

A large audience was present, among them Mrs. Lillian Miles Wallbridge, president of the Rainbow Club of America; Senor Camara, Vice-Consul General, of Portugal; Senor Camara; Duke Tito di Falco; Senor Martinez, of Colombia; Senor Luis Arteta, Consul General of Ecuador; Samuel Umoim, Mabel Chumley, Dr. Julius Gehring, Dr. Mrs. and Miss Weiss; Rodney Johnson, Mme. Ramon Garcia, the Misses Garcia, Miss Smith, Miss D'Acosta, Betty Kononov, Fay Goldsmith, Dr. George Goldsmith, Vera Kargas, Phyllis Mayers, Hannah Anelach, E. Hart, Senor Donato Ojagnessen.

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Lamond Talks of Bach, the Great Modern

A great artist with a charming personality, or if you please, a brilliant personality who is a surpassing artist—either way adequately describes Lamond, the pianist, who recently opened his engagement as guest artist at Bush Conservatory.

He has the simplicity of the great, the suavity of the cosmopolitan, the brilliant mentality behind an astonishing musicianship. It is small wonder then that his understanding and individuality have made the Master Repertory Classes at the Conservatory Summer School of such wide appeal. The gift of the right word in the right place makes their charm of delivery equal the maturity of the judgment behind them.

Lamond is a man of decided ideas, too. For instance some one mentioned quarter tones, and in his soft voice he chuckled "Quarter tones? Oh, yes, they make sad music merry, and gay music sad." And then decidedly, he added: "I can see no permanent artistic use for them at all. A touch of color here and there, perhaps a streak of yellow across a somber mood or possibly a shifting effect in an unusual orchestration. But that is all. Very limited."

"Bach?" he queried, as the old contrapuntist was mentioned. "Ah, he is like a refreshing bath after a desert journey. He is tonic. He is the foundation of all our music."

"Bach is the great Gothic Protestant. The universal genius, to whom no human emotion, no phase of human sympathy was closed. Not a Michael Angelo, you understand, but the musical prototype of the great Gothic Cathedral, the great musical architect."

"Bach was a dominant personality, and I judge from his handwriting on the manuscripts I have seen that he was rather stern in temperament."

Something was said about Bach's nineteen children being, perhaps, somewhat of a discipline in themselves for their parent. But Lamond seemed to think that they had little influence on the personality of the Thomas Schule musician. "His face shows a decided character. But he was somewhat of a humorist, too," said Lamond. "The Kaffee Cantata, brought to light not more than twenty years ago by the Bach Gesellschaft, disclosed a charming humor in text and music and indicates an unexpected side of the artist."

Lamond in his first Repertory Class at Bush Conservatory talked at length about the work of the Bach Gesellschaft in publishing all existing works of the great contrapuntist and how the activities of the society brought public attention to the genius of the man who was neglected completely for a hundred years after his death.

Lamond describes the cause of this condition of affairs by an apt phrase: "You know, there were no publicity agents in those days! Bach was unpopular at the time of his death and he remained forgotten until two Jews—Mendelssohn, and an actor named Devrient—discovered him and brought about the formation of the Bach Gesellschaft with the support and subscription of many famous musicians—Brahms, Liszt, Mme. Schumann and others."

"But, reverting to modern music and quarter tones," said the man who sees no permanent use in quarter tones,

"the living voices of Bach's polyphony have brought us harmonic material that outstrips for modernism the most modern music of the day. But his music is logical, it is sound. Powerful dissonances are arrived at by a logical use of chromatic coloring, not in spite of it. Schönberg has no logic in his dissonances. Debussy is harmonic rather than contrapuntal. Wagner simply followed Bach in his contrapuntal treatments. Bach was and remains the great master of living counterpoint—the great model for all time."

"He is the great poet, too, the great evangelist. His music is always fresh, always new, always spiritual."

Lamond has a surprising way of winning your interest and projecting his personality in his private teaching, of which he has a heavy schedule at the Summer School and in the Master Repertory Classes which are a feature of the five weeks' term.

A brilliant mentality lies behind his immense musicianship and the remaining lectures of the series planned, on Beethoven, Chopin, Liszt and the Great Moderns, give promise of much interest.

A. K. C.

Daniel Mayer to Incorporate

Daniel Mayer announces that on July 1 his concert business, which has been established in New York City since 1916, will become a corporation. The officers will be Daniel Mayer, president and treasurer; Marks Levine, vice-president; Rudolph Vavpetich, secretary. The new corporation will be located in its present offices—1448 Aeolian Hall—and will take over the business and existing contracts of the Daniel Mayer office.

It is interesting to recall in this connection that Mr. Mayer started as a concert manager in 1885 in England, and that some of the greatest artists before the public within the last two generations have first been brought out by Mr. Mayer. He made his first visit to America when he brought over Paderewski in the early 90's. In 1907 he brought over Mischa Elman. In the course of his activities as a manager he has sent artists to the most distant parts of the world. It was during the war that Mr. Mayer established an office in New York City and from then on the London office was taken over by the Daniel Mayer Company, Ltd., of which Mr. Mayer's son, Rudolph, is one of the directors. The new corporation will be known as Concert Management Daniel Mayer, Inc., and will continue the policies of the Daniel Mayer office.

Jean Skrobisch Pupils in Recital

Jean Skrobisch, well known New York teacher of singing, presented two artist pupils, Hattie Wagner and Lillian Gelberg, both sopranos, in recital at Rumford Hall on the evening of Saturday, June 27. The two singers demonstrated by their artistic and finished work the excellent results obtained in the Skrobisch studio. Both singers revealed unusually well placed voices and decided musicianship in the interpretation of their various numbers.

Miss Wagner sang Die Forelle, Schubert; Die Lorelei, Liszt (in German); Un bel di from Madame Butterfly, Puccini (in Italian); as well as three English songs comprising Where my Caravan Has Rested, Lohr; The Swallows, Cowan; and Song of the Soul, Joseph Breil. Miss Gelberg was heard in The Nightingale's Song, Zeller; Dear Love When in Thine Arms I Lie, Chadwick; Kashmiri Song, Woodforde-Finden; Vergebliches Staendchen, Brahms; Staendchen, Strauss (in German); as well as an aria from Carmen, Bizet (in French).

The concert opened and closed with duets for soprano and tenor in which Mr. Skrobisch sang the tenor parts much to the delight of the large audience. The first, Hildach's The Forest Inn, with Miss Gelberg, and the closing number, By the River at Moonlight, Hildach, with Miss Wagner. Mr. Skrobisch's beautiful voice won much admiration. Highly artistic and sympathetic accompaniments were furnished by Josef Adler.

Pupils of Estelle Sparks Heard

Estelle Ashton Sparks, dramatic soprano and vocal teacher, presented seven of her advanced pupils at her studio in a song recital on June 17, in a program containing numbers by Caldara, Gretchaninoff, Rogers, La Forge, Benedict, Koehlin, Handel, Di Nigero, Puccini, Grieg, Woodman, Pergolesi, Saint-Saëns, Schumann, Quilter, Schubert, Mascagni, Hawley, Rimsky-Korsakoff, Verdi, Rabey, Brewer, Terry, Burleigh, Homer, Reichardt, Spross, MacFayden, Chaminade, Gray, Donaudy, Cui, Fauré, Secchi, and Andrews.

The soloists were Harold Jenner Bray, tenor; Rose A. Covello, soprano; Winifred Crawford, mezzo contralto; Cornelia Cusick, mezzo soprano; Catherine V. Gremse, contralto; Paula Gunn, soprano, and Sara Sharkey. The artistic work of all reflected much credit upon the teaching methods of Miss Sparks.

Mount Vernon High School Orchestra Concert

The fourteenth annual concert of the Mount Vernon High School Orchestra, Emil Nielsen, Jr., director, was given



RAVINIA PAVILION AND AUDIENCE.

on the evening of June 6. The orchestra was assisted by Marion Miller, violinist; Alfred Thompson, pianist and Kenneth Schleicher, saxophonist, and the High School Chorus.

RAVINIA OPERA SEASON OPENS

(Continued from page 5)

pectation. He was a forceful figure in the drama and he won the admiration and enthusiasm of his listeners. Giuseppe Danise was the Manfred. Virgilio Lazzari's Archibaldo is by now a classic among operatic portrayals. He was a pillar of strength in the first act, and in the second, by his forceful acting, he made the strangling scene a melodramatic moment that accelerated the pulse. The balance of the cast was adequate, and comprised Giordano Paltrinieri as Flaminio and Philine Falco as Angela. Gennaro Papi was at the conductor's stand and directed a performance that will add to his renown as a Montemezzi interpreter. A very fine start that presages many interesting tomorrows at Ravinia!

R. D.

Ninon Romaine Heard in Toledo

TOLEDO, OHIO.—Ninon Romaine appeared in a piano recital on June 5, before the Rotary Club, which developed into an enthusiastic tribute to the pianist. She was referred to as "Toledo's most distinguished daughter," although she left this city when a child to study and concertize abroad. When Mme. Romaine gave her last concert in Paris, in the Salle d'Agriculteurs in February, the Toledo Rotary Club made thirty members of the Rotary Club de Paris its guests at the recital. Upon her return to America she was engaged to play before the Toledo Club to make the international gesture complete. It is proposed to compliment the Rotary Clubs of Amsterdam and Brussels when Mme. Romaine returns for re-engagements in both cities in the early fall. Her American season will begin in November. H. L. H.

Harold Morris in New York Until August

Harold Morris, the American composer-pianist, who was recently so highly praised by H. T. Parker of Boston, is remaining in New York this summer until August, owing to the large number of students who wish to study with him. Mr. Morris recently completed his fourth year as a faculty member of the Institute of Musical Art. From his class was graduated Daisy Sherman, who took the post-graduate course with honors. Mr. Morris has also just closed a most active concert season, making eight appearances in New York besides recitals in Boston and Canada.

OBITUARY

Ernest Gye

LONDON.—Ernest Gye, one-time famous operatic impresario, and husband of Dame Emma Albani, died at his home in London on June 12, at the age of 86. He was at one time the manager of the Royal Opera, Covent Garden. His wife, the veteran singer, recently had a testimonial concert given in her honor at the Opera House, but Mr. Gye was then too ill to attend.

C. S.

Prominent Young American Baritone ROBERT STEEL Continues to Win Success in Italy



AS GERMONT IN LA TRAVIATA

The young Philadelphia Baritone, Robert Steel, is considered one of the best young baritones now appearing in Italy. He possesses a beautiful and well trained voice; his interpretations as Germont in TRAVIATA, Tonio in PAGLIACCI, Sir Ashton in LUCIA and Valentine in FAUST, have won him much popularity this season in Milan. Herbert Johnson, business manager of the Chicago Civic Opera Co., on his recent arrival in Milan, persuaded the young Baritone to begin his engagement with the Chicago Co. this coming season, his contract being optional for 1925-26 or 1926-27. Maestro Polacco, the artistic director, is much interested in this talented artist and graciously volunteered to personally coach him in the important roles which he will sing with the Chicago organization during the coming season.

Mrs. Sanders Acting Director

CLEVELAND, O.—The Cleveland Institute of Music will open its sixth season, October 5, with Mrs. Franklin B. Sanders as acting director, according to announcement from the board of directors following the news of Ernest Bloch's retirement as director of the school.

Mrs. Sanders has worked with Mr. Bloch during the entire period since the founding of the school and together with the faculty he has selected and trained she will carry out his aims and ideals and foster the spirit which has made the Cleveland school famous throughout the country.

An increased faculty, many new courses, orchestral training, concerts and illustrated lectures, will provide a complete musical education for the 1925-26 season. The faculty chosen for the highest pedagogic qualities includes such names as John Peirce, Beryl Rubinstein, Andre de Ribautpierre, Victor de Gomez, Edwin Arthur Kraft and Arthur Shepherd.

Enrollment is already in progress for the fall term and the summer school is now in session with the largest enrollment in the history of the school. In addition to regular courses in all branches of music for children and beginners, there are several master classes offered in interpretation, concert repertory, and pedagogy. These classes will be given for teachers and advanced students of piano, violin and cello.

There will be concerts by faculty and students during the summer, illustrated lectures, and orchestral training for all



The Standiford Studio

MRS. FRANKLIN B. SANDERS,

acting director of the Cleveland Institute of Music.

summer students, and a group of artist recitals are being given at two of the city's country clubs for scholarship funds. The summer session will close August 1. R.

Spalding Writes Sciapio

The following, in praise of Michel Sciapio's new Fantasia Slav, needs no explanation:

New York, May 14, 1925.

My dear Mr. Sciapio:

Thank you so much for having shown me your new violin piece, Fantasia Slav. It has interested me greatly to read it through, and I want to congratulate you for having written an idiomatic and grateful violin piece. It must always be a matter of satisfaction when a violinist and composer of talent turns his hand to adding to the literature of this instrument. I shall watch with interest for the appearance in print of this piece, and with best wishes,

Very sincerely yours,

(Signed) ALBERT SPALDING.

It is of interest to know that the English publication, Strad, will print an article by Sciapio on Violin Playing and Practicing. A new song by him, Love's Lovelight, was sung with success by Frances Sebel at the last Rubinstein Club concert. Pupils from such distant points as Oklahoma, Texas and Florida are booked for summer study with him.

Helen Chase's Many Engagements

Among the recent out-of-town engagements where Miss Chase presided at the piano was the program on April 24 at the Masonic Club House, Rutherford, N. J., and the recital at the Women's Club of Long Branch, N. J., given by Mary Hopple, one of the artists whom Miss Chase has been coaching.

Recent New York dates include: April 25, The Studio Club; 26, a private musicale at the home of Henry Morgenthau; May 5, Oliver Stewart's recital at Rumford Hall; 7, operatic evening at the Wurlitzer Auditorium, and May 14, Radio Revel at Hotel Plaza, given by the American Woman's Association.

Miss Chase left New York, June 10, for Chicago, where she will hold a master class until August 1.

Gescheidt Artist Sings for 3,000

Mary Craig, soprano, soloist at the Evangelistic Rally at Carnegie Hall on May 18, received great applause for her beautiful rendition of two sacred solos, The Voice in the Wilderness (Scott) and Gloria (Buzzi-Peccia). Miss Craig's voice rang clear and true, and not a word of her songs was lost in the big auditorium of Carnegie Hall.

On May 17 Miss Craig was soloist at a concert given at the French Y. M. C. A. (West 54th street), New York. Her fine artistry and beautifully clear voice won instant recognition and much applause. Her selections were Aria

de la Reine de Saba (Gounod), Le Baiser (Thomas), Ils Etalent Trois Petits Chats Blancs (Pierne), L'Oasis (Fourdrain) and Carnaval (Fourdrain).

Berlin Friends of Music Under Heinz Unger Announce Interesting Season

BERLIN.—The Society of the Friends of Music, which last year was reconstituted after a lapse of years occasioned by the war, looks upon its first season under the new conductor, Dr. Heinz Unger, with considerable satisfaction, for the concerts were artistically successful and the support so encouraging that an equally interesting program has been announced for next season.

Not unlike the Friends of Music in New York, this Society seeks out the unusual, and presents the old and new in agreeable combinations. It performs both orchestral works that are rarely heard or especially difficult of performance and, with its own chorus, the St. Cecilia Society, trained by Dr. Unger, vocal works of large calibre. Among these for the coming season is Handel's Samson, with a quartet of eminent soloists, a work that is more rarely heard than it deserves, and Verdi's Quattro Pezzi Sacri, which are virtually a novelty for Berlin.

Among the real novelties are Zandonai's Vere Novo, symphonic poem for orchestra and baritone, Respighi's Belfagor overture, a Prokofieff piano concerto, etc. Among the big symphonic works of standard character Mahler's ninth symphony and his orchestral songs, Strauss's Sinfonia Domestica, and Reger's monumental violin concerto stand out, while Ravel, Debussy and Stravinsky are represented by some of their best known works. Even the standard classics, when performed by this society, have a special distinction by virtue of some particular circumstance. Thus the Chopin E minor concerto will be played by Artur Schnabel, whose interpretation is bound to arouse curiosity and discussion.

The quality of this series of concerts is, of course, vouched for by the personality of the conductor, Dr. Heinz Unger, whose recent success in Leningrad has been recorded in these columns. Unger, it seems, is not frightened by any difficulties whatsoever. At one of the last concerts of the Berlin Society he brought out Arnold Schönberg's à capella chorus, Peace on Earth, a work which on account of its almost insurmountable difficulties of intonation is conveniently ignored by choruses everywhere, and the performance was perhaps the most perfect thus far heard. Among older composers Unger has a special liking for Handel, and it is he who after many generations revived the Ode on Saint Cecilia's Day, which, with its curious instrumental allegory and its variegated vocal charms, is certainly one of the trickiest of pieces to make palatable to modern ears. The success which has accompanied these experiments of an eminently original mind stamp Unger as a master of his craft.

George Morgan for Minneapolis Symphony

George Morgan, the baritone, who made such a fine success at his debut in two New York recitals last winter, has just been engaged as soloist with the Minneapolis Symphony for a Sunday concert next January. This appearance will be in connection with other dates in the Middle West. On November 25 he will give his first New York recital of the season.

Elizabeth Topping Pupils in Recital

Pupils of Elizabeth Topping were heard in a piano recital at New Haven, May 24, at the Gateway School for girls, where Miss Topping has charge of the piano department. The pupils showed excellent training, playing musically and artistically, with good tone and technic and surety of memory.

Pupils' Recital at Temple University

Thirty pupils took part in the annual recital given by students of the School of Music of Temple University, Philadelphia, of which Thaddeus Rich is the dean. The program was made up of piano, violin and vocal solos.

Recital at La Forge-Berumen Studios

The second of a series of ten recitals was given at the La Forge-Berumen Studios in New York on June 11. Betty Burr, soprano, and Sara Newall, pianist, presented the program. Helen Russell furnished the accompaniments.

Kingswell-Smith Holding Summer Classes

Ernest Kingswell-Smith, pianist, will hold a summer class from July to September at Camp Arispont, situated in the Adirondacks between Lake Placid and Lake Champlain.

Arthur Hubbard Leaves for Los Angeles

Arthur J. Hubbard, the renowned vocal authority of Boston left the Hub of the Universe for Los Angeles where he



ARTHUR J. HUBBARD.

resumed his summer teaching on July 1. Mr. Hubbard has been visiting friends and former pupils in Kansas, Nebraska and Colorado while en route to the coast. This is to be his third season in Los Angeles, and advance bookings indicate that his class will be larger than ever. Mr. Hubbard's studio is located in the Southern California Studio Building.

Quartet in Maier Family

The Guy Maier family is now a quartet, for on June 26 Theodore Charles, weight eight pounds, arrived at the Maier home.

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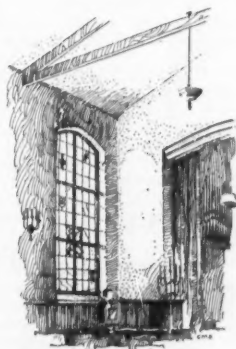
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Two New Metropolitan Opera Directors

The Metropolitan Opera Company stockholders held a special meeting last week and elected two men of the younger generation to the board of directors, Marshall Field and Cornelius Vanderbilt Whitney. The other members of the board are Edmund L. Baylies, Rawlins L. Cottenet, Paul D. Cravath, George Eastman, Robert Golet, Frank Gray Griswold, Frederick A. Juilliard, Otto H. Kahn, Alvin W. Krech, Clarence H. Mackay, Edward T. Stotesbury, Harry Payne Whitney and Henry Rogers Winthrop.

Mme. Colombati's Pupils in Recital

Mme. Virginia Colombati, with her pupils, gave a program for the Music Students' League on June 23, at Chickering Hall. The program was too long to be reproduced here in its entirety, but those who participated were Alma Dormagen, Jewel Carey, Rose Black, Frances Wilson,

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Florence Stern, Elizabeth Grobel, Illya Roan Jagenburg, Sarah Davison, Lucille Salzberg and Nancy McCord.

The program began with a duet from Mefistofele by Mme. Colombati herself and Alma Dormagen, and ended with an extra number, another duet in which Mme. Colombati participated. It is a number of years since she retired from her active operatic career but the splendid condition of her own voice and the excellence of her vocalization speaks well for her ability as a teacher, and this was realized in the work of her pupils. Their voices varied according to the gift of nature but each and every one of them knows about the mechanics of voice production, sings with free emission and with an excellent knowledge of musical style.

Chev. C. de Lancellotti presided at the piano. It spoke volumes for his thorough musicianship that he was strictly at home in every number of a program that ranged all the way from the classic Italians to Puccini. A large audience expressed its hearty approval of the young artists. Altogether the occasion was thoroughly interesting and an impressive testimonial to Mme. Colombati's teaching ability.

Joseph Regneas Teaching at Raymond, Me.

In his large studio at Raymond-on-Lake Sebago, Me., overlooking the broad expanse of water, in view of four ranges of the snow capped White Mountains, Joseph



JOSEPH REGNEAS AS MEPHISTOPHELES.

Regneas is teaching for the ninth consecutive season. Mr. Regneas will resume work at his New York vocal studio on September 10, and applications are now being received for the season 1925-26. The accompanying picture is a fine characterization of Joseph Regneas as Mephistopheles in Gounod's Faust, in which role he has had many successful performances to his credit both in this country and in Europe.

Helene Saxby Presents Pupil

At the Tampa Bay Casino, on May 28, Helene Saxby presented one of her pupils, Celia G. Newmark, in a song recital, assisted by Mrs. Julian Cooper, pianist, and Maybelle Martin, reader. A large and enthusiastic audience was on hand.

During the past year Miss Newmark has been guest of the Friday Morning Musicales before which she has often sung. Again on this occasion she showed the result of very good training, as well as a voice of pleasing quality. She opened her program with a group of old songs of the seventeenth and eighteenth centuries. Her second group consisted of Ballatella from Leoncavallo's Pagliacci; her English group consisted of Do Not Go, My Love (Hageman) and two lovely songs from the pen of her teacher, Helene Saxby, entitled May and December. Miss Newmark also sang a group of songs by Finden, Woodman, Lohr, Lieurance and Leoni. The recital was one of the most artistic of the season, and Mrs. B. M. Sullivan, at the piano, added much to the enjoyment of the evening. Mrs. Cooper played the Sonatine by Ravel, two Arabesques by Arensky, and Mme. Saxby's Tonjours La (Humoresque), a number that will probably find a place on many programs. It was unfortunate that Mme. Saxby was not present, due to a slight indisposition, but Mrs. David Safier read her little message to the audience, to the effect that she was sorry to be absent, and that she felt sure Tampa's musical progress is keeping pace with its developments in other lines.

Mme. Saxby's coming to Tampa has helped greatly in placing this city on the musical map.

CALIFORNIA MASTER SCHOOL OF MUSICAL ARTS IN LITIGATION

(Continued from page 5)

she signed the contract "in sheer ignorance of financial matters" and that Samoiloff "designed and schemed to entrap her and snare her into assuming the entire financial burden," she asked to be released from the contract and to have the \$15,000 already paid in for the present season returned to her. Samoiloff's answer will be a general and absolute denial of all her allegations and a counter suit for damages.

The differences between Mrs. Macfarlane and Mr. Samoiloff have in no way affected the activities of the School. Under the management of Alice Seckels the work of the master teachers is continuing uninterruptedly in the School's headquarters at the Fairmont Hotel and in Los Angeles.

Scholarships at College of Fine Arts

The College of Fine Arts at Syracuse University has been notified that it is one of the university schools of music to benefit and to be aided by the Juilliard Musical Foundation. For next year, five of its students have been awarded scholarships, which will permit them to return to the University for further study.

The Syracuse Morning Musicals has just awarded five music scholarships to regular music students in the College of Fine Arts.

The bequest of \$5,000 to the College of Fine Arts by Mrs. Anna Morgan, who died in Syracuse in 1923, has been turned over to the University. Two scholarships in the sum of \$125 each will be available in the fall. The scholarships are to be named after Mrs. Morgan's father, Charles Foster.

Mrs. H. Winfield Chapin of Syracuse has given two scholarships of \$225 each, available for regular students of string instruments in the College of Fine Arts.

Florence Hammon Presents Pupils

Florence E. Hammon, a normal and examining teacher for the Effa Ellis Perfield Teaching System, with studios in St. Louis, Mo., presented some of her piano pupils in her fourth program of the season on June 12. Those appearing were: Madonna Readey, Frances Russell, Suzanne Trepp, Mary Verona Morey, Estelle Herget, Eleanor Barry, Catherine Williams, Eleanor Voyles, Gladys Elam, Mary Frances Murphy. A string quartet added to the interest of the well rendered program.

Marie Rappold as Aida

The production of Aida last Saturday night, at the Yankee Stadium, brought most unusual ovations to Marie Rappold, the only American in the cast. Of the 25,000 people attending the performance, probably 20,000 were Italians who had come to hear and cheer their compatriot, De Muro, who sang Radames. But the greatest outbursts of handclapping and shouting were given to Marie Rappold, who was in excellent voice, and her singing could be heard distinctly in all parts of the vast arena.

Ernest Hutcheson to Teach at Chautauqua

From July 6 to August 15, Ernest Hutcheson will conduct master classes at Chautauqua Institution, Lake Chautauqua, N. Y. The pianist will hold interpretation classes, lecture classes and concert classes.

Daughter to Corradettis

Mr. and Mrs. Ferruccio Corradetti announce the birth of a daughter, Fiora Itala Rose, on June 17.

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Wildermann Institute Graduation Exercises

On June 5 diplomas and certificates were conferred upon music students by a recognized institution for the first time in the history of Staten Island. A Moszkowski waltz for two pianos, eight hands, rendered by Mildred Behlen, Angeline Rizzo, Jane Petranich and Mrs. Curtis E. Neumann, opened the program and was a fine example of what can be done in ensemble work. A solo by Bach was played by Mrs. Neumann with excellent technique. Beethoven's Pathétique sonata was rendered by Yetta Sannatorzic of New York City in a very artistic way. Two of the senior graduates deserve high praise for the rendering of the Mendelssohn and Tchaikovsky concertos. Madeline Miller's musical conception of the Mendelssohn number and her fine technique brought forth warm applause, and Sara Goodman, who was last season's winner of the "Beddie" Scholarship, carried off honors for her splendid rendition of the Tchaikovsky work, showing musicianship and excellent technique. Both Miss Miller and Miss Goodman proved their right to senior honors. A young girl of exceptional talent, Jane Petranich, aroused enthusiasm through her rendition of the prelude of Beethoven's Moonlight sonata, playing with commendable accuracy. Two numbers by Schumann and Chopin were an artistic treat as played by Angeline Rizzo. Mildred Behlen gave the first movement of Beethoven's sonata, op. 31, No. 3; broad dynamics, a capable technique and feeling were displayed.

A real treat of the evening was the appearance of Nathan Fitterman, of Winnipeg, Canada, artist pupil of Michael Sciacpiro, head of the violin department of the Wildermann Institute of Music at St. George. He interpreted artistically the Mendelssohn concerto, with rich tone and splendid technique. He was excellently accompanied by Sara Goodman. The violinist's second group included Mr. Sciacpiro's dainty Chiquita, the composer sharing with the soloist the enthusiastic reception. Each graduate soloist was enthusiastically received.

After a brief address by the director, Mary Wildermann, the diplomas were conferred upon the graduates. The Misses Miller and Goodman received the senior diploma with honors. Venerable Sister Imelda Tempfli, the third senior, could not be present at the public ceremonies owing to the rules of her order. This Catholic nun reached the high average of 97 in all her musical studies, and was awarded the gold medal. The intermediate class graduates were Mrs. Curtis E. Neumann, the Misses Mildred Behlen of Brooklyn, Yetta Sannatorzic of New York City, Angeline Rizzo, and Jane Petranich. Of this class the highest average was attained by Miss Behlen, who received the director's silver medal. The highest of the graduates in the theoretical course was reached by Mrs. Neumann, and this despite the fact that all her previous musical examinations were taken in her native city of Karlsruhe, Baden, Germany, and this was the first test of its kind in the English language. In Class A the highest average was reached by Vivian Tirelli (nine years old) with 98. Gloria Luce with 98 headed Class B. Fern Neumann and Pauline Chechek with 94 led their Class C, and Elsa Kaestel won with 93 in Class D.

An announcement was made by the director to the effect that, to encourage worthwhile talent, a grand piano will be presented by the director, Miss Wildermann, and a fine violin by the head of the violin department, Michael Sciacpiro, at a public competition, the judges to be selected from among noted pianists and violinists.

Sister Imelda was obliged to give her own recital as part of the requirements for the senior diploma, and on June 7 this young nun gave a remarkable program, with the musical temperament for which her native country, Hungary, is famous. Her Beethoven, Schumann and Chopin numbers were beautifully rendered, and the Hungarian compositions by Brahms and Liszt were particularly interesting. This recital was held at the American Motherhouse at Arrochar before especially invited guests. The senior diploma, teacher's certificate and theory certificate were conferred upon her and the gold medal awarded her for the highest average of the seniors.

Teacher's certificates were conferred upon Mrs. Curtis Neumann, Madeline Miller, Yetta Sannatorzic and Angeline Rizzo, who have had practical training under the personal supervision of Miss Wildermann at the Institute and who will become members of the faculty. Twelve year old Bernice Rosner successfully passed the theory tests and was awarded the theory certificate.

The summer courses, for which certificates will be granted, will be held from June 15 to July 27 and August 3 to September 14.

This culminates a most successful season by the Wildermann Institute, now in its fourth year, whose founder, Mary Wildermann, is the well known concert pianist and pedagogue, a pupil of Theodore Leschetizky, Godowsky, Aronson and the Royal Conservatory of Vienna.

Pupils of Arthur Kraft Active

Frederic Gummick, tenor, artist-pupil of Arthur Kraft, recently sang in two performances of The Creation in Passaic, N. J., and Elizabeth, N. J. Mr. Gummick also was engaged to give a recital in Passaic, and within the past few months has filled many other engagements in and around New York.

Mrs. Leo Hoffmann, another artist-pupil of Arthur Kraft, sang at a benefit performance in Omaha, Neb., at the City Auditorium, and on May 17 she was soloist for the Omaha Musikverein. She is to sing next season with the Omaha Music Chorus at Lincoln, Neb.

Warriners Open San Francisco Studios

The Warriner Vocal Studios of the Metropolitan Opera House, New York, opened their San Francisco studios on

June 15, and the former students of their 1922 summer class gave them a warm welcome, augmented by many new students enrolled for this season's course commencing on June 25.

San Antonio News

SAN ANTONIO, TEX.—Mrs. Irvin S. Stone, soprano, artist pupil and daughter of Mrs. L. L. Marks, recently gave a program of Lullabies of All Nations for the Council of Jewish Women. Mrs. Stone possesses a voice of unusual sweetness, even tone, excellent range and volume and she displays fine interpretative ability.

The Chaminade Choral Society, David Griffin, director, and Mrs. Houston Brown, chairman (the society is an auxiliary of the Tuesday Musical Club, Mrs. Eli Hertzberg, president), held its first annual White Breakfast, May 16. Mrs. Brown, as toastmistress, introduced as speakers: Mrs. Jeremiah Rhodes, Mrs. Hertzberg and Mr. Griffin. Mrs. Edward Sachs, pianist; Mrs. Jefferson Peeler, violinist, and Mrs. Otis Vaughn, cellist, and Frances Leighton, danseuse, the latter accompanied by Gertrude Leighton.

The Glee Club of St. Edward's University appeared in concert, May 16, at Our Lady of the Lake College. The club is composed of twenty-five members. Joseph M. Dubray is director and Edward A. Hanchett, accompanist.

Pauline Stippich presented members of her piano class in recital, May 16, with Alvery Wakefield, danseuse, assisting. Evelyn Carruthers was awarded the Hertzberg medal for the greatest progress during the year.

Mary Stuart Edwards, soprano, accompanied by Mrs. Eugene Staffel, sang a delightful group of songs when the Woman's Club honored the retiring president, Mrs. F. F. Stauffer, with a luncheon, May 20.

The Elks' Choir, Clarence Magee, director, with Ray Nobles, accompanist, complimented the Catholic Daughters of America with a program, May 20. William Fogarty, tenor, and Mrs. L. Ivy, soprano, of Austin, gave solo numbers, accompanied by Mrs. D. Marr. The program was given in honor of Mother's Day.

Mrs. William Leroy Bushnell, soprano of New York City, was in the city for two weeks recently. She offered a charming group of songs, accompanied by Mrs. Edward Sachs, preceding a luncheon given by Mrs. Eli Hertzberg. Mrs. Bushnell is a pupil of Rafaelo Diaz. Her voice is rich and clear, of excellent range, and her interpretation and enunciation a delight.

The Junior Mozart Choir presented the operetta, The Land of Sometime, May 22. Tip Thompson is the director, and Lehman Goodman and Lillian Goggan accompanists. The Philharmonic Orchestra, William Marr, conductor, played enjoyable numbers between the acts. S. W.

Carreras Dates

Maria Carreras, Italian pianist, played at Keuka College, Keuka Park, for the second time since last November, and has been re-engaged for early next season. This will make

the third appearance of the pianist at this college in one year.

Mme. Carreras has also been engaged as soloist for two appearances with the Cincinnati Orchestra next season.

Florence Irene Jones Pupils Please

An interesting violin recital was given recently at the New York studio of Josef Adler by given pupils of Florence Irene Jones, assisted by Rose Dirmann, soprano, with Mr. Adler acting as accompanist. The ensemble opened the program with the adagio and allegro spiritoso from the ninth symphony of Haydn, following which Wesleyan Saunders, Ethyl Rehberg and Frieda Schwartz were heard in solos. Louis Levy played the Accolay concerto, accompanied by the ensemble, and Miss Dirmann sang two groups of songs. The program was concluded with a brilliant rendition of Mozart's Turkish March by the ensemble. Another recital given recently by pupils of Miss Jones was at the Three Arts Club, when the soloists were Miss Dirmann and Master Milton Hartman, a talented young violinist.

Grace Demms at Chautauqua

Grace Demms has been engaged for the Chautauqua Festival of Music, where she will appear during the month of July as soloist in concert and oratorio and with the New York Symphony Orchestra. This will close one of her busiest and most successful seasons, and she has already been engaged for several appearances outside of New York during the early fall.

Johnson and Zoller on President Jackson

Edward Johnson, tenor of the Metropolitan Opera Company, who is now in the Far East, gave a successful concert on board the President Jackson of the Admiral Oriental Line en route for Shanghai. Mr. Johnson was accompanied at the piano by Ellmer Zoller.

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CHICAGO COMMENCEMENT PROGRAMS REVEAL MANY TALENTED PUPILS

Glenn Dillard Gunn School, American Conservatory and Chicago Musical College Give Annual June Programs and Exercises—Other Items of Interest

CHICAGO.—The Glenn Dillard Gunn School of Music and Dramatic Art held its twenty-fifth commencement at the Studebaker Theater Sunday afternoon, June 21. Before reviewing the concert, it does not seem amiss to say a few words regarding the school so well managed by Glenn Dillard Gunn. Though in its infancy, the Gunn School is already one of the largest institutions of its kind, not only in Chicago, but in the land. Mr. Gunn started a school where many other educators would be satisfied to find their own after a quarter of a century of existence. Gunn does things in a big way even though he cannot be accused of being a plunger, but he believes in his school as much as he does in himself. This confidence calls for success. Previously located on the Lake Shore Drive, the Gunn School had to find larger quarters and now it is located on the fourth floor of the Fine Arts Building, with entrance also on Wabash Avenue. The new and much larger quarters are adequate to take care of the big increase in the enrollment of pupils at the school and so well equipped as to suit all the needs of the students as well as of the teachers. Knowing from experience that a school cannot run with one man, Mr. Gunn has surrounded himself with many prominent men and women in the musical field. No teacher is too big for Mr. Gunn and though he himself is recognized as a leading pianist and instructor, he has in his piano department such a man as Lee Pattison, who has made as much success in

the studio since coming to Chicago as on the concert platform throughout this and other countries. Next season, as already announced, Edouard Hesselberg will also join the school as one of the heads of the piano department. If the piano department at the Gunn School is formidable the violin and vocal departments are also in the hands of men and women who have won recognition on the concert platform and the studio.

The commencement concert at the Studebaker demonstrated, first of all, the big following of the school, as nearly every seat in the fine theater was occupied when Beulah Blye Mowers and Lenore Sieberg, pupils of Mr. Gunn, appeared on the stage to play the first movement of the concerto in C Minor for two pianos and String Orchestra by Bach. This number, by the way, was directed by Lee Pattison who proved his efficiency with the stick, giving, with the Little Symphony of Chicago, splendid support to the two young pianists. Then came Hadassah Delson, a very talented pupil of Mr. Pattison, who played the first movement of the Beethoven concerto in C Major for piano and orchestra in a manner entirely to her credit, that of her teacher as well as of the school, where she has been so well taught. Henry Hobart, pupil of Albert Borroff, who advertises himself as "a great singer and a great teacher," sang the Cavatina from Gounod's Faust, disclosing a tenor voice of good quality, used with understanding. It was regrettable that the young man's tones were at times uncertain—a deviation of pitch being noticeable on more than one occasion; nevertheless, with further study he should do well in his field of endeavor. The orchestra was directed for the singer by Frank St. Leger, the young conductor of the Chicago Civic Opera, who has just been engaged at the Gunn School as one of its teachers. Emily Volker, a pupil of Guy Herbert Woodard, played brilliantly the Lalo Spanish Symphony for violin and orchestra. The orchestra was directed by the regular conductor of the Little Symphony of Chicago, George Dasch. LaVerne Hansen, pupil of Glenn Dillard Gunn played the Scherzo from MacDowell's D minor concerto for piano and orchestra. Miss Hanson disclosed facile technique and she drew a beautiful tone from the piano, besides giving a virile and interesting interpretation of the concerto. Harold Janecy, pupil of Jean B. Griffie, sang with understanding Rodolfo's Narrative from Puccini's Boheme. Sonia Skalka, another pupil of Mr. Gunn, concluded most happily the afternoon enjoyment by playing with much enthusiasm and accuracy the Liszt concerto in E flat for piano and orchestra. A very fine commencement concert that shows the high standard of the school, its pupils and its teachers. The Glenn Dillard Gunn School has made its mark already in the musical life of this city and the future of the school should be brilliant.

AMERICAN CONSERVATORY COMMENCEMENT.

The thirty-ninth annual commencement exercises and concert of the American Conservatory of Music took place at the Auditorium on Monday evening, June 22. The vast theater was packed and the soloists heard proved on every instance their right to the honor of appearing at such an important event as the annual concert of the American Conservatory at the Auditorium.

The American Conservatory, founded in 1886 by John J. Hattstaedt, its president, has made history in the musical life of this city. The growth of the school has been steady. Year after year the enrollment has been larger and larger, due in a great measure to the teachers secured by Mr. Hattstaedt and also to his business methods, which have won the

admiration of other educators throughout the land. Mr. Hattstaedt is well seconded by his son, John R., who is secretary of the school and who is an astute business man, even though not a diplomat. Lengthy reviews of commencement concerts should not find space in such a paper as the MUSICAL COURIER, a paper devoted, after all, to reviewing performances of artists and not of students, yet the work of the pupils heard on this instance showed conclusively that several can be called young artists.

The program was auspiciously opened by Sonia Feldman-Toppel, who played the Concert-Stueck by Von Weber. She was succeeded on the platform by Cornelia Vermaas, who sang the aria *Mi chiamano Mimi* from Puccini's *La Bohème*. Reuben Marcus played the first movement of Goldmark's concerto for violin. Ethel Flentye gave a splendid account of herself in the Chopin concerto for piano in F minor, playing the second and third movements. Jessie Robinson, possessor of a lovely soprano voice, disclosed it to fine advantage in the aria *Pace Pace Mio Dio* from Verdi's *La Forza del Destino*. Lillian Rehberg, who classifies as a full fledged professional cellist, having often been heard publicly in concert and recital, played Max Bruch's *Kol Nidrei*. Marian Emmons played the first movement of Lalo's *Symphonie Espagnole*, displaying violinistic qualities of the first order. Harriet Hebert sang in true operatic style the aria *O Don Fatale* from Verdi's *Don Carlos*, and Carl Broman had the distinguished honor of closing the program, playing with much enthusiasm the Liszt-Busoni Spanish rhapsody. The orchestra was ably led by Adolf Weidig, who as ever was a pillar of strength in giving the soloists the support needed. Karleton Hackett, associate director of the American Conservatory of Music, where he also teaches voice, delivered the address. Mr. Hackett speaks as well as he writes and is a credit not only to the school but also to the critic fraternity. He is the able and intellectual critic of the Chicago Evening Post, a post he has occupied for many years to the joy and enlightenment of his army of followers.

The awarding of degrees, diplomas, certificates and prizes was made by the president, John J. Hattstaedt, and Mr. Hackett. The class of 1925 is one of the best that has ever graduated from the American Conservatory, and looking over the list of those who received diplomas in the artist and post-graduate classes, collegiate, associate teachers' and licentiate teachers' department, as well as the junior class,

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one notices that nearly all the states in the Union were represented.

CHICAGO MUSICAL COLLEGE COMMENCEMENT CONCERT

The fifty-ninth commencement concert and exercises of the Chicago Musical College took place at the Auditorium Theater on Tuesday evening, June 23. The Chicago Symphony Orchestra supplied the accompaniments for the soloists and was directed in turn by Percy Grainger, who conducted his own Children's March: Over the Hills and Far Away, for pianos, wind and percussion instruments and double basses; Edoardo Sacerdote and Leon Sametini. The program was opened by Willie Goldsmith of Winnipeg, Canada, student of Alexander Raab and winner of The Cable Company prize, who played the first movement of the Paderewski concerto, A minor, op. 17. Heard a few weeks ago at Orchestra Hall at the competition for The Cable piano prize, Mr. Goldsmith made a very good impression, which he duplicated on this occasion, even though the accompaniments he received at the Auditorium in no way compared with those furnished him at Orchestra Hall. True, at Orchestra Hall, Stock was at the director's stand and at the Auditorium, Edoardo Sacerdote. The latter is known as a routine conductor and the lack of unity between orchestra and soloist was furnished him at Orchestra Hall. True, tempo between Messrs. Sacerdote and Goldsmith. The next soloist was Linda Sool of Chicago, a student of Leon Sametini, who played the Saint-Saëns concerto in B minor, op. 61—the orchestra being led by her teacher, who is as efficient with the baton as with the bow. Dorothy Herman Blum, of Chicago, a student of Belle Forbes Cutter, disclosed a lovely voice, well placed and used with understanding, in the aria *De puis le Jour* from Charpentier's *Louise*. She made a distinct hit and her success was well merited. She, no doubt, will be heard from in the near future. Mildred Warner, of Chicago, student of Edward Collins played Schelling's intermezzo and Virginia Reel from *Fantastic Suite*—the same number that she played a few weeks ago when she won the Mason & Hamlin prize in the Chicago Musical College competition at Orchestra Hall. She, too, was heard to better advantage at Orchestra Hall—this again due to the beautiful accompaniments given her by Stock and his orchestra. The Chicago Symphony Orchestra did not respond as desired to Mr. Sacerdote's commands and the men played as though they were tired and uninterested. Then the presentation of medals and prizes and awarding of degrees was made by Felix Borowski, president of the school, who was seconded by Edythe Gilhien, the popular secretary of the school.

The musical program then went on with Catherine Wade-Smith of Bellingham, (Wash.), student of Leon Sametini, playing the *Havanaise* by Saint-Saëns. This young lady won in competition at the Chicago Musical College the Lyon & Healy prize at Orchestra Hall, and more recently was the winner of the National Federation of Musical Clubs violin prize at its Biennial Convention in Portland, (Ore.). She drew from her instrument a beautiful tone and her interpretation of the number was that of a full-fledged professional, one who has imagination and musical intelligence. Her technique is certain and she made a lasting impression on her auditors. She had the good fortune to be accompanied by the Chicago Symphony Orchestra under the direction of Leon Sametini. Thelma Bollinger of Mound Valley, (Kans.), student of Edoardo Sacerdote, sang *My Heart is Weary*, from Goring Thomas' *Nadeshda*, the same number in which she had recently won the Moist Piano Company prize. Miss Bollinger has well been taught the art of singing. She never forces her voice which is of large volume, even in all registers and of most agreeable quality. She sang the difficult aria nobly; her interpretation being most correct and she delighted her hearers. She was superbly supported by the Chicago Symphony Orchestra under the direction of Sacerdote. Then came the Grainger number already referred to. It was played by the abbreviated orchestra and four pianists—Violet Bradley of Rushville, (Ill.); Ralph Dobbs of Chicago; Ruth Orcutt, Gillespie, (Ill.), and Lillian Stumbaugh of Delavan, (Ill.). The number was conducted by the composer. Mr. Grainger's *Children's March*, though interesting, will not add renown to the fame of Percy Grainger as one of the leading composers of the day.

WALTER SPRY AT MONTEVALLO

Walter Spry sent this office a post card from Montevallo (Ala.), where he is holding a piano master class at the Alabama College. Mr. Spry writes further: "My work is meeting with eminent success, large class and excellent material."

CHICAGO MUSICAL COLLEGE CATALOG

This office acknowledges with thanks the catalog of the Chicago Musical College for the season 1925-26. It is the first catalog received from any school for the coming season. Due to lack of space, a review of same cannot be made at this time; suffice to say that it is as ever, up-to-date, and that several very important additions have been made in various departments. A complete review of the catalog will appear in these columns next week.

CHICAGO PHILHARMONIC CONSERVATORY NOTES

A very successful musicale was given at the studio of the Chicago Philharmonic Conservatory of Music, Thursday evening, June 18. Pupils of Alexander Zukovsky, President of the Conservatory, Isadore L. Buchhalter, Dean, Bessie Rosenthal, and Mildred Regene Mayer participated in the program.

Works by the great masters, including Liszt, Chopin, and others were exceptionally well rendered. Several violin compositions by Nachetz and Godard were warmly received by the audience.

Eleanore Kaplan gave a very successful recital at Kimball Hall, June 12. The following is quoted from Herman Devries' review in the *Chicago American*:

"Praise may be uttered for Miss Kaplan, a thirteen-year-old violinist, pupil of Alexander Zukovsky, the popular second concert master of the Chicago Symphony Orchestra, who in spite of a rather lengthy concert piece by Rimsky-Korsakoff, succeeded in winning a spontaneous and hearty encore, won for the cleanly, unostentatious technique, the smooth, easy tone, as well as for the earnestness and zeal of her work."

Monday evening, June 29, 1925, students of Mildred Regene Mayer gave a group of One Act Plays at her studio, 917 Kimball Hall. This is one of a series of summer recitals Miss Mayer is planning to give.

JEAN DUFFIELD EN ROUTE TO EUROPE.

Jean Duffield, popular *MUSICAL COURIER* correspondent in Omaha, Neb., passed through Chicago recently on his way to New York, from where he sailed for Europe on June 27. Mr. Duffield will remain abroad until September.

MARY WOOD CHASE SCHOOL'S ANNUAL JUNE CONCERT.

At its annual June concert, the Mary Wood Chase School of Musical Arts presented pupils in the preparatory, intermediate and academic courses, at Fine Arts Recital Hall, June 20. In the interpretation of the well arranged program the various students reflected the fine training received at this school, at the head of which presides one of the best known musical educators in the country, Mary Wood Chase. With a faculty that includes many well known musicians, Miss Chase has established a high standard with her school in the Windy City, where it is counted among the important musical institutions. Inasmuch as some fifteen students furnished the program on this occasion, limited space will not permit a detailed review, but those heard are collectively commended for the fine work set forth. Those participating were Margaret Strickler, Jeanne Elizabeth Cass, Richard Wheeler, Virginia Rich, Benedict Sampson, Jane Redman, Vera May Kane, Joy McMahon, Margaret Hauber, Dorothy Krueger, Frances Linden, Helenita Colbert, Elinor Regan, Wilhelmine Pollack, Charlotte Neumeister and Joyce Newbill. At the conclusion of the program Miss Chase presented the certificates.

REUTER'S SUMMER RECITAL.

On July 6, in Fine Arts Recital Hall, Rudolph Reuter will give his annual summer program, which will be unusually varied, for he will be assisted by Amy Emerson Neill, Stella Roberts, Rudolph Reiners and Naoun Benditsky, who will play the Schumann piano quintet with Mr. Reuter. Mr. Reuter will also be assisted by Julia Reibel, pianist, in a modern number for four hands. Mr. Reuter's summer classes have started with a large enrollment and will continue until August 1.

CRAVEN STUDIO NOTES.

Carl Craven, tenor, is engaged for a song recital at Superior State Normal School at Superior, Wis., July 9.

With two of his artist pupils, Josephine Stevens and Leona Myshka, sopranos, Mr. Craven will give a program for the Canadian Pacific Railroad over the radio, with the assistance of the Schubert Trio, which is a paid engagement. Mr. Craven is also engaged for the opening program of the Elmhurst Woman's Club, October 26.

AMERICAN CONSERVATORY NOTES.

The post-graduate, graduate and teachers' certificate classes of 1925 were the largest in the history of the American Conservatory, numbering over 260 members and representing thirty-one states, besides Canada and South America. Among them are many highly talented students, quite a number having been engaged as instructors in conservatories and colleges.

The registration for the master classes and the six weeks' summer term has broken all records. The Lhevinne master

class opened June 25, with an unprecedented attendance, all available lesson periods being taken, and students placed on the waiting list.

The American Conservatory will give, as before, a series of public summer recitals at Kimball Hall, which will be furnished by the following: Hans Levy, pianist; artist pupils of Delia Valeri and Henriot Levy; artist pupils of Delia Valeri; Hans Hess, cellist; and Louise Hattstaedt-Winter; Jacques Gordon; artist pupils of Josef Lhevinne, and Silvio Scionti.

MUSICAL NEWS ITEMS.

Baroness Olga Von Turk-Rohn, of the Chicago College of Music, broadcasted her advanced pupils successfully over the radio, WGN station, Drake Hotel, June 25, in several operatic solos, duos and ensembles, but suffered the disadvantage of having to alternate her numbers with an instrumental trio, instead of delivering the voice work successively. The Baroness directed.

Sara Jane Simmons, singer and vocal teacher of Long Beach, Cal., has been spending the summer studying with D. A. Clippinger.

The David Bispham Memorial Medal has been awarded to Dr. J. Lewis Browne, by the American Opera Society of Chicago (Mrs. Rockefeller McCormick, honorary chairman; Mrs. Archibald Freer, chairman and founder), for the opera *The Corsican Girl* (La Corsicana), produced in the Playhouse here in January, 1923. This medal was presented June 21, in St. Patrick's Church, Chicago, where Dr. Browne is organist. The text accompanying the medal reads as follows: "The American Opera Society of Chicago takes great pleasure in awarding the David Bispham Memorial Medal to J. Lewis Browne for the splendid American grand opera *The Corsican Girl* (La Corsicana), and the members of this society wish continuous success to the composer of such a fine work for the great cause of American Musical Art."

RENE DEVRIES.

Mlle. Pasvolskaya Sings at Mayflower

Presenting an hour's program of Russian music, with the addition of a group of songs in English, Carla Pasvolskaya, Russian prima donna, sang in the Garden of The Mayflower, Washington, D. C., on June 16. Mlle. Pasvolskaya appeared as artist of the evening at the second of a series of art programs being given by The Mayflower in connection with its summer supper dances. Mlle. Pasvolskaya gave selections from Russian operas, appearing in the elaborate court costume of the old royal regime, and folk songs in peasant costume.

Examinations for Berolzheimer Scholarships

City Chamberlain and Mrs. Philip Berolzheimer, as is their annual custom, will again this year offer scholarships at the Guilman Organ School, Dr. William C. Carl, director. Examinations will be held October 2, 10 a.m., at 7 West Eleventh street, New York. Inquiries in regard to the same should be addressed to the secretary of the school.



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Weekly Review of the World's Music.

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.
 ERNEST F. EILERT, President
 WILLIAM GEPPERT, Vice-President
 ALVIN L. SCHMOEGER, Sec. and Treas.
 437 Fifth Avenue, S. E. Corner 39th Street, New York
 Telephone to all Departments: 4650, 4651, 4652 Caledonia
 Cable address: Muscourier, New York.

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Opticists.

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SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American Music Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Care for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
 Published every Saturday by Musical Courier Company
 Devoted to the Interests of the Piano Trade.

NEW YORK JULY 2, 1925 No. 2360

The noise of the elevated railroad trains thundering by at the outdoor Aida performance last Saturday evening led one auditor to remark that they sounded the loco-motif of the occasion.

C. E. Tremaine, who may justly be called the "Father of National Music Week," is very proud of his new step-son. Inspired by the success of the American experiment, Scotland has just determined to have one of her own next October.

The death occurred last week of one of the greatest authorities on the organ, George Ashdown Audsley. Dr. Audsley, born in Scotland, passed most of his adult life in America, and was a leading ecclesiastical and organ architect, the author of several well known books on organ building, architecture and allied arts.

Giorgio Polacco, musical head of the Chicago Opera, and his wife, Edith Mason Polacco, are receiving congratulations at their home in Milan on the arrival there on June 23 of a baby daughter. Miss Polacco and her distinguished mother are both doing well. The MUSICAL COURIER adds its heartiest best wishes to all the others.

Pierre Tartoue, portrait painter, suing his wife for divorce, brings in the name of Renato Zanelli, a young Chilean who once sang baritone roles at the Metropolitan Opera. Two years or so ago Mr. Zanelli was on his way back from his South American home to sing some more at the Metropolitan Opera, but en route suddenly changed his mind and his ship and ended at Milan, where he has been ever since. Is his action in changing from a baritone to tenor in these two years merely a further disguise?

At the Goldman Band concert last Friday evening there probably were between 40,000 and 50,000 people in the audience. In looking over this vast sea of faces one could not help but be thankful that New York University had offered its campus for the concerts. It would, indeed, have been a pity had petty politics triumphed and the people of New York been deprived of the enjoyment these concerts afford. Despite little police supervision, the enormous crowd dispersed in record time and in a most orderly manner. Indeed, more people can be accommodated at the New York University within hearing and seeing distance of the band than was the case in Central Park. Mr. Goldman is continuing to present programs of a high class, and is, as usual, generous with

encores, permitting the audience to make requests for these. The Goldman Band is an established institution for summer music in New York, and it is to be hoped that the metropolis will continue to enjoy it for many years to come.

In the nature of things we have very mixed casts at the Metropolitan and Chicago operas, but how about this Pelleas et Melisande (sung in French) cast at La Scala, Milan: Pelleas, Belgian; Melisande, Belgian; Genevieve, Argentinian; Doctor, American; Arkel, Egyptian; Golaud, French; Yniold, French; conductor (Toscanini), the only Italian among the principal figures.

Dr. Archer Leslie Hood, it is understood, found that it would be possible to assemble only 9,999 choristers at the Polo Grounds on the evening of July 9 for the great peace festival of the International Music Festival League, so, rather than break faith with the public, to which he has promised a chorus of 10,000, the affair will be postponed until July 20. During the intervening days Dr. Hood will probably send a squad of detectives in search of the missing chorister and, we hope, devote the rest of his time to writing answers to the questions asked him in last week's issue of the MUSICAL COURIER.

The Longone opera season at the Gaieté-Lyrique, Paris, appears—thanks mainly to the American artists!—to have provided the Parisians with the opportunity to hear some better operatic singers than they are used to; but, alas, they sadly neglected to take advantage of that opportunity, it is said. The audiences, except for a very few performances, were conspicuous chiefly for their absence. And Signor Longone, so one hears, had a busy time with that nimble tongue of his trying to explain various things to the artists who sang for him. It looks as if some of the more prominent of them would actually cut Paul dead the next time they meet him on the street.

ANOTHER GARCIA

After all, we are not so far from what seems very ancient history. On June 13 there died in London Gustave Garcia, in his eighty-ninth year. In 1906 his father, Manoel—generally known as Manuel—died there in his one hundred and second year. And this Manoel's father, another Manoel, was born January 23, 1775. Three generations of this long-lived and famous musical family take us back to the time of the American Declaration of Independence! Gustave was also an operatic and concert singer, though of less fame than his father and grandfather. Since 1880 he had been teaching in London at the Royal Academy, the Royal College and the Guildhall School of Music. Just before his eighty-eighth birthday he turned up, without previous announcement, at a pupils' concert given by his son, Albert, in Wigmore Hall, London, and sang the famous song by Adam, Noel. The London Telegraph said at the time: "To hear this wonderful old man of close upon ninety fill Wigmore Hall with a tone of quite incredible quality was to realize that the age of marvels is not yet passed. Truly there were giants in those days, and we may be grateful that some of them still remain to point the moral to a younger generation addicted to false gods and even falser intonations."

SIR HENRY

Wednesday of last week we met Sir Henry Wood, veteran conductor of the Queens Hall Orchestra, London, at the pier on his first visit to this country since 1904, when he was here for a short time as guest conductor of the New York Philharmonic. Looking hale and hearty, with scarce a trace of grey in hair and beard, and at least ten years younger than the fifty-five assigned to him by the musical dictionaries, Sir Henry expressed his pleasure at being here again and his wonderment at the changes in the New York skyline which had taken place since then. He and Lady Wood—it is her first visit here—remained only over night, starting for Los Angeles the next day via the Canadian Rockies. Sir Henry's visit is very brief. He will conduct one week at the Hollywood Bowl and then return here in time to sail July 29, so that he may be in London August 4 to begin his thirty-first consecutive season as conductor of the Promenade Concerts at Queen Hall.

"I'm going to do Deems Taylor's Looking Glass Suite," said Sir Henry, "and I'd like to do a lot more American music, but it's the hardest thing in the world to get it in London. Nobody carries it. I have read of works over here that I have tried my best to get. There has invariably been a delay and sometimes I haven't been able to get them at all. Do tell your composers that I am very much impressed by all important modern American orchestral works."

MORE JAZZ

It seems that jazz as a symbol, an argument, a point of discussion, cannot be escaped from. Here it is five or six years or more since the calamity howlers first began their tirades of denunciation, declaring that, owing to jazz, America was bending its neck to the Come-hither of his Satanic majesty, and still the howl toots its merry and futile note. The latest bung from the protest barrel has been drawn by Prof. Fred Lewis Pattee. It results in a stream of very good common sense brew in the shape of a book entitled Tradition and Jazz, a series of essays making an appeal for repose in American life and literature.

Jazz has almost ceased to be a musical term. It has gradually come to have an extended significance that applies itself to everything that is jazzy in life. Jazz, musically speaking, has thus by inference and imputation taken on a far greater importance than it has ever deserved. If preachers, reformers, lecturers, college professors, moralists and the like had not given jazz all this gratuitous publicity it would have taken no greater part in American life and the musical life of the world than negro minstrels, the songs of Foster, rag time.

But jazz, the red hot baby, happened to arrive at a time of general disorder arising from the war, and jazz got all the blame. True the world is not in good shape. No one is likely to deny that. There is certainly a lack of respect for tradition, for orderliness, for repose, for all sorts of things that Dr. Pattee and others point out as useful. But why blame it on jazz? Why borrow a musical term to describe it? (If jazz is a musical term!)

The objection is that, as already said, this use of the term brings to jazz an importance and a dignity it would not otherwise have. That is bad enough, but still far worse is the effect all this publicity is having on the orderly progress of music.

Some one of our political big bugs the other day in an address remarked that a child born today had the privilege of being born into a time of great achievement.

How come? Where is there any achievement? Has there been a time in the past hundred years when there were fewer people on the earth capable of great achievement? Where are the great poets, painters, dramatists, writers, musicians of today? Perhaps we are so blind we cannot see them. Perhaps we should not want to see them but should be satisfied with the great achievements in mechanics, in material comfort, in price boosting, in profiteering, in the democracy that is lowering everything to the common level of the average moron!

The days of great achievement are behind us, and, let us hope, before us. If they are with us they are shyly hiding themselves under a very diminutive bushel. True, we have jazz, and having in the whole creative world nothing else of interest we exalt jazz to a great musical gesture on the one hand and a great national calamity on the other. It is neither. Would that it were! We would then at least have something to convince us of our lasting vitality, which one must sincerely doubt in view of the emptiness of our mental lives.

For lack of repose is not vitality. Our mad rush for pleasure, our craze for the radio, our interest in the bootlegger fleet, our immense sale of the cheapest sort of literature in magazine and newspaper features; all this is not vitality.

Protests are futile on either side. The suggestion of Dr. Pattee that we should have more repose will have no more effect than our own suggestion that the word jazz cease to be used as a symbol of our degeneracy. What will happen, presumably, is what has happened in the past: the world will get tired of its present course and will slowly pass on to something new. New great schools of music, painting, literature, will spring up, and jazz, as a serious form of music, will be forgotten except by the few antiquarians who may trace to it certain new effects of instrumentation.

Meantime the title of Dr. Pattee's book is worth taking thought upon. Tradition and Jazz. Evidently the two are intended to be opposites. One might say Age and Youth, for that, in a way, is what it amounts to. Youth, the spirit of youth, rules the world. Very beautiful, quite idyllic! Maybe! But it achieves nothing but the purely material, and a world full of nothing but the purely material is a world on its way down hill to nothingness.

VARIATIONS

By the Editor-in-Chief

Colonel Henry Mapleson, veteran grand opera impresario, is of our long held and often expressed opinion, when he writes in the London Daily Telegraph "After my half century intimate personal experience of English, French and Italian grand opera in Great Britain and the United States, I feel it can be proved that grand opera never paid and never will do so in these countries, enormous fortunes having been lost by those who were optimistic enough to lead this forlorn hope." Fortune Gallo and his San Carlo Opera Company are the shining exception, and they merely prove the case conclusively. Gallo is a rarity among opera impresarios, for he runs his organization as an ordinary theatrical attraction, at regular theater prices, and he is a remarkable executive, an indefatigable master of detail, and a genius at saving the pennies that make the dollars grow. He does not look upon himself as a missionary, propagandist, or savior. He does not play for the stamp of fashionable approval. Nor does he proclaim himself the people's champion in music. He is an expert in the art of publicity. He knows how to make the most of opportunity. He presses profits and not losses. He is quick to acknowledge a defeat. He understands marvelously the nature and habits of opera singers, and the psychology of the American theatre going public. He is resourceful, untiring, self reliant, adaptable. He is an organizer, a strategist, a financier. He is a type that would succeed as well in any other line of endeavor. He is the only one of his kind in grand opera. His case does not prove that grand opera is profitable in itself, but only that his extraordinary abilities enable him to manoeuvre it into a selling article. Fortune Gallo, and not grand opera, is a commercial success."

W. Orton Tewson, in the Evening Post, has some suggestions from which music might derive a fruitful idea:

Authors are getting very modest. I have just been reading a book of verse (writes J. C. Squire in the London Observer) of which every page is perforated all along the inner margin as the division between stamps on a sheet are perforated.

At the beginning the considerate bard has a note, quite serious, stating that nobody will be pleased with all his verses, and that he wishes his readers to tear out those pages which they don't like (if possible passing them along to some other persons who may) and keep what they like, though it be but a single poem.

And, (adds Mr. Squire), here is Roland A. Knox, towards the end of a short work of fiction, "The Viaduct Murder," shyly inserting this footnote:

"To the Reader: This chapter may be omitted if the book be thought too long."

Now, it seems to us, it only remains for the critics to fall into line. Then we may read something like this:

(Extract from a blurb)

"Addison Swift, the famous critic, says: 'Here is the greatest story of recent years.' If after reading it, you don't agree with him, Mr. Swift has modestly offered to refund your money."

What Price Adjectives then?

The life of Chopin has been done into a novel, *The Nightingale*, by Marjorie Strachey. (Published by Longmans, Green & Co.) We don't like novelized lives of great composers. Their best biographies are their works.

"Modernist composers may be musical bootleggers, as you called them," writes Mezzo Forte, "probably because they consider some of the musical laws foolish and do not obey them."

A Western critic whom we are too fraternal to name, refers to Chopin's B flat minor prelude as "pretty." We always had looked upon it as a swirling rush of torrential passages, with vehement, biting basses, surges of somber color, and climbing rumbles of sound leaping to the very top of the keyboard with dizzy impetuosity. Pretty? Hardly.

What happens to the poor devil of a composer who is too radical to be a conservative, and not radical enough to be a modernist?

It is a malicious libel that American composers of grand opera are not recognized. Several of them have received medals.

We do not envy those visiting piano virtuosi who have to make an American debut with orchestra and are compelled to select a concerto for their introductory number. The concerto literature, as the *MUSICAL COURIER* often has pointed out, has grown bare and frayed, and no new works of importance seem to

be springing up to supplant the old. Rubinstein, Schumann, Liszt, Tchaikowsky, Grieg, Chopin have been played to the very bone, as it were, and the only concertos which have any real vitality left are those by Beethoven and Brahms—showing once more the ultimate uselessness of mere idea and fantasy unless joined with constructive genius and intellect, as in the case of the two mighty B's. Give us Beethoven and Brahms by all means; they will remain welcome for several decades to come.

When we get time we intend to write a primer for the American composer of grand opera. Before we forget, let us jot down some of the material:

How may an American grand opera composer be recognized?

By his sad, slow smile, and the habit he has of biting his finger nails at performances where foreign operas are produced.

What is an American opera composer's favorite occupation?

Telling about the publishers who offered him fabulous sums to stop writing serious music, and to woo the muse in the popular vein.

What does the American opera composer think of writers of popular music?

He regards them with contempt.

What do the writers of popular music think of the American opera composer?

They are too busy to say.

To what does the American opera composer attribute his penury?

To the notion that his fellow countrymen mistakenly prefer the music of Wagner, Weber, Puccini, Mascagni, Giordano, and all the other European opera masters who came before, between, and behind those mentioned.

What is the abiding ambition of the American opera composer?

To eat.

Why do the publishers return most of the American opera composer's works?

Because return postage is enclosed.

One memory which the wonderfully gifted conductor and less gifted composer, Gustave Mahler, seems to have left in the public mind, is that he was a singularly austere man devoid of a sense of humor. But Mahler was not always so. Theodore Spiering, concertmaster of the New York Philharmonic (and later its leader) when Mahler directed it, tells a story which pictures that lamented hero of the baton as a practical joker of the most acute kind. It happened in Springfield, Mass., while the New York Philharmonic Society was on a concert tour. Spiering, after repeated invitations, had succeeded in capturing Mahler as his guest for dinner, and promptly at six o'clock (for the concert was to begin at eight) the leader and his concertmaster sat down at table.

Spiering made various menu suggestions, but Mahler finally said: "If you don't mind, mein Lieber, I'll do the ordering as I have rather decided notions regarding dinner." Politely Spiering acquiesced and his guest, turning to the waiter, commanded: "By all means let us have some hors d'œuvres and salted nuts to begin with. Also stuffed celery, but stuffed with Roquefort, if you please, and not with that villainous Canadian cheese I usually encounter. Then we will have some Cape Cod oysters on the half shell, green turtle soup, broiled pompano, à la Marguery, with pommes frites, sweetbreads with beurre noire, asparagus Hollandaise, roast young turkey—and mind, we wish a whole turkey because there is not any too much meat on those juvenile birds—sweet potatoes Southern style and steeped in rum, artichokes vinaigrette, Roman punch, plum pudding, black coffee, benedictine, and two Romeo y Julia perfectos. As for drinks, serve dry Martini cocktails as a starter, some Niersteiner with the fish, and Piper Heidsieck, brut, with the rest of the meal. Hurry up, and don't forget the whole turkey."

With what voice he could muster, the negro waiter murmured, "Yes, sah," and staggered off. Mahler glanced quietly at Spiering and asked: "Can you think of anything else?" The giver of the dinner, swallowing hard, replied: "The meal seems to be quite complete."

"To come back to the subject we were discussing on the train," remarked Mahler thoughtfully, "I do not believe that the bass clarinet is under all circumstances a suitable substitute for the cello. I have in mind, for instance, a passage from the seventh symphony by Beethoven. To appreciate just what I mean, you must see the score. I have it upstairs.

If you will excuse me for a moment, I'll just run up to my room and get the book."

So saying, the nervous little man bounced to his feet and raced out of the dining room. His own apartment gained, he quickly partook of his customary meal, which consisted always of an apple, a piece of gluten bread and a glass of bottled water. Then he started off on his usual evening walk, which wound up at the concert hall fifteen minutes before the beginning of the performance.

In the meantime Spiering cooled his heels alone at the table and with the appearance of the first of the expensive dishes began to worry about Mahler's protracted absence. Finally, when the turkey made an entrance, flanked by two waiters and the maitre d'hotel, Spiering decided to hunt for his absent-minded guest, and left the table, followed slyly by a waiter delegated to see that the two diners did not disappear altogether, leaving the marvelous meal uneaten and unpaid. To Spiering's horror, he was told by the desk clerk that Mahler had left the hotel three-quarters of an hour earlier, saying that he was going to the concert.

The nonplussed host went back to his lonely table, ate some of the dinner with a peculiarly tame appetite, paid the appalling total of the bill, and hurried himself and his violin to the hall.

As Spiering took his seat at the concertmaster's stand, Mahler followed him to the podium almost immediately. Mounting the box, he looked sharply at Spiering and whispered: "You were late. You know I require the presence of all my players fifteen minutes before we begin. Do not let it happen again." Then Mahler tapped with his baton and began the seventh symphony by Beethoven.

Spiering relates, too, some picturesque ways of Mahler at his Philharmonic rehearsals. He had an embarrassing way of singling out a player, running up to him, pointing the baton in his face, and screaming: "You! You! You play that passage alone." In most cases the poor wretch thus addressed attempted the solo, with the result that he bungled it worse than before, owing to the ordeal of suddenly being compelled to endure an audience of a hundred colleagues. On one such occasion the "soloist," a second violinist, shook so from dread that his bow almost tumbled out of his hands. Mahler peered into the man's face. "What's the matter—what ails you?" he snapped. "I'm nervous," replied the victim. "You are? Well, I'll give you five minutes to get over it. I'll go away that long, but when I return I shall expect you to have done with your nervousness." One morning an obscure double bassist who had been put on the rack by Mahler suddenly blurted out: "Why don't you ever ask the first flute or first oboe, or first horn, or any of the first men to play alone like this?" There was the suspicion of a twinkle in Mahler's eye as he made answer: "I'm afraid of what we might hear."

Mahler did not like Tchaikowsky's music. The programs which he drafted for the Philharmonic series contained not a single composition by Tchaikowsky. Many of the patrons of the organization objected, and finally the executive committee asked the conductor to play at least one work by the Russian. Very much annoyed at being forced to bow to the inevitable, Mahler agreed: "Very well, I'll do it. Pick out anything you like." The *Pathétique* was decided upon and shortly before the date set for its performance the orchestra's librarian laid the score on Mahler's desk one morning at rehearsal. He came in, saw the title on the cover page and remarked: "Ah, that piece by Tchaikowsky." Although Mahler was accustomed to rehearse most finically, generally stopping the men after two or three measures, explaining, expounding and dissecting, he led the first movement of the *Pathétique* from start to finish without a pause, beating time lackadaisically and even yawning once or twice. The second part met with the same fate. Then Mahler laid down his baton. "It is enough, meine Herren," he remarked; "you play this very well indeed, so well, in fact, that you could do it best without any leader at all. My directing in this piece is of no assistance to you whatsoever and may only serve to interfere with your conception."

In changing the orchestration of most of the works he conducted, Mahler put forth the familiar justification that he was merely bringing them into touch with modern instrumental possibilities, and doing only what the composers themselves would have approved in view of the larger halls and orchestras now in vogue. Tchaikowsky's *Francesca da Rimini* was touched up by Mahler and cut down so ruthlessly that it took only eleven minutes to perform, although the customary duration is twenty-four min-

utes. The only composer left intact by Mahler was Richard Wagner, of whom he was wont to say: "Was der Herr geschrieben hat, ist komplett" ("What that gentleman wrote, is complete").

■ ■ ■

Truth is stranger than fiction:

A prima donna told us a great story about herself, and added: "But please don't print it."

There are persons who prefer Haydn to Puccini.

There is a pianist who occasionally plays Moszkowski and Rubinstein. His name is Josef Hofmann.

Actually there are homes which possess a radio, where the piano is used once in a while.

Some vocal pupils study more than one month before they feel they should be in grand opera.

Somewhere in the world there surely is a conductor who agrees with the interpretations of at least one other brother of the stick.

LEONARD LIEBLING.

TORONTO'S DEFICIT

The New Symphony Orchestra at Toronto turned up a deficit of about \$6,000 in its Twilight Concerts during the present season, the expenses being \$14,000, the receipts about \$8,000, and the balance contributed by the Women's Orchestral Association and private patrons of music. The music editor of the Toronto Evening Telegram, speaking of these contributions which made up the deficit, had some interesting and rather unusual things to say. For instance:

However much you may love music you have no right whatever to take twelve cents out of your neighbor's pocket every time you want to buy a quarter's worth of the music you love so well. Every cent of that subsidy is something off your own stock of self-respect. If you keep on "cadging" long enough you'll lose your self-respect altogether. Symphonic music on those terms may have a tremendous cultural effect upon your artistic soul.

At the moment the question is largely economic and financial. But there is something that should be considered before that. Is symphonic orchestral music too expensive? Must it always be subsidized by the wealthy, or by municipalities, so that the mass of music lovers—who are not wealthy—may have it? Can it never become self-supporting in the ordinary sense of the term? Certainly it is not self-supporting in the great cities of this continent. A circular letter being sent by the Women's Committee of the New Symphony Orchestra to women's organizations suggests that "a modern orchestra is the hub upon which all music revolves."

Is it? Music has been "revolving" a few centuries since Tubal Cain hammered out his tubas; and Orpheus is alleged to have done something in the instrumental line that was quite effective, and these things befell many years before the modern orchestra came into being. The modern orchestra is a very expensive instrument—it is the Rolls Royce of the musical world. Its cultural effect upon the community may be remarkable; so would the cultural effect of individual Rolls Royce cars in exchange for strap-hanging. But there is a certain amount of healthy British independence in hanging on to your own strap cheerfully. The circular letter referred to above also says: "... a city cannot be artistic until its own artistic expression grows out of itself." That is true enough, but "artistic expression" that has parted company with self-respect has something parasitic in it that must inevitably react upon the city's other activities.

Goodness knows it would be splendid to feel that Toronto had a great symphony orchestra, one of the greatest in the world. But there are those who say that the modern symphony orchestra has already outgrown its artistic usefulness. It is enormously expensive, practically a luxury. And true art is never luxurious. It is a common, everyday necessity, flourishing here, there, and everywhere in the thousand common thoughts and activities of our citizens. It is modest, unpretentious, not ashamed of being laughed at or ignored by gaudy popularity, shrinks from patronage, and above all, is very sensitive upon matters that touch its self-respect. And though the kindly generosity of those who met the deficit on the Twilight concerts cheapened the cost of symphonic music for thousands of delighted listeners, it is possible that the artistic value of the music was discounted in exact proportion.

Frankly, we do not agree with the views expressed by the Toronto writer. It seems to us as if those who accumulate more money than is necessary for their own needs cannot do better than give the surplus to something that will be of benefit to the community at large, and among such things we reckon symphony concerts very high. Nor has "the modern symphony orchestra already outgrown its artistic usefulness." That is nonsense. However, what we do believe is, that a city the size of Toronto can get very good music, worth listening to, out of an orchestra say of forty or fifty pieces, and that such an orchestra, intelligently managed and conducted, in itself can so interest and promote the cause of good music in a community that support for a full sized symphony orchestra will be forthcoming. If members of symphony audiences lost their self-respect because guarantors of one sort or another make up the inevitable deficit at the end of each season, there would be surprisingly little self-respect left anywhere in the civilized world.

SIR IGNACE

Now, if you please, it is Sir Ignace Paderewski. The famous pianist and statesman was dubbed a Knight of the Order of the Grand Cross of the British Empire by King George on June 23, doubtless both by virtue of his former Polish premiership and also because of the concerts Sir Ignace has recently given in Great Britain, which realized large sums for ex-servicemen's funds. The only other foreign musician who comes to mind as the recipient of a British knighthood is the late Paolo Tosti, who was Sir Paul in London. A few days earlier Sir Ignace had had another honor bestowed upon him, a degree of LL.D. from Glasgow University. The students, in accordance with longstanding custom, kidnapped the new doctor after the conferring of degrees, and made him "pay for his supper" by giving them an impromptu recital. The MUSICAL COURIER joins most heartily in congratulating the great musician upon his new honors, so highly deserved. His life and career reflect credit on the entire music world. Sir Ignace's coming American tour next fall will be awaited with more than usual interest.

A FINE ORCHESTRA RECORD

Springfield, Illinois, has a rare record in orchestra achievement: its symphony concerts are supported solely through popular subscriptions in an orchestra association of about seven hundred members. The concerts have been given for several years without deficits. The orchestra consists of forty-five players, eight of whom are women. The conductor is Wallace Grieves. During the past season five concerts were given at each of which there was a soloist. The programs included Beethoven's Coriolan Overture, Bizet's L'Arlesienne Suite, Paganini's concerto in D major, played by Willy Burmester, Sibelius' Finlandia, Mozart's Magic Flute Overture, Micaela's aria from Carmen, sung by Lois Johnston, Rossini's Semiramide Overture, Verdi's Celeste Aida, sung by Riccardio Martin, Wagner's Tannhäuser march, Boellmann's Variations Symphonique, played by Vera Poppe, Schubert's Unfinished Symphony, an

TUNING-IN WITH EUROPE

Ernest Newman, in reviewing Sir Henry Hadow's volume, *Music, quarrels with musical histories* for giving too much space to the composers of the dim and distant past, and too little to those of the present, from whom, Lord knows, we can't escape in any case. Hucbald, he says, gets more space than Holst, and Dufay than Debussy. Now Hucbald practically invented the musical staff, without which our whole musical practice would have been different; and Dufay is virtually the father of four-part harmony—after all of fundamental importance in musical history. What, in comparison with their achievement, have Holst and Debussy done to influence music in its course of a thousand-odd years? Mr. Newman himself has pointed out the comparative unimportance of Stravinsky, who, after all, is probably more important than Holst. Would he give Stravinsky more space than Dufay? Who, indeed, is to assay the importance of our contemporaries? In Bach's time Porpora and Hasse were more important than he—where are they now? History is the record of the permanent achievement of the human race. Who is to say how permanent are Debussy and Holst? What they may be in history is not to be judged by the publicity given them by the journalists of today. The business of the historian is a different one.

* * *

The British Broadcasting Company, which tries to atone for the musical pollution of the world by wireless with a dose of serious music every now and again, sent out this question to youthful listeners-in: "What is the most beautiful sound you have heard?"

Among the answers were these: "A jazz band," "Scotch bagpipes," "A ship's hooter," and "A blasted bugle." One boy even wrote: "A man sinning," but it is hoped that he meant "singing." Sow the wind and reap the whirlwind!

* * *

According to the London Daily news, Jeritza, whose debut at Covent Garden is being press-agented with a virtuosity worthy of its subject, was reported to be—

"Living quietly with friends in St. John's Wood";
"Living quietly with Blanche Marchesi, her mother-in-law, in London, W.1";
"With Blanche Marchesi in Paris";
"In New York: and, finally,
"Living quietly with friends in Chelsea."

aria from Samson and Delilah, sung by Frederica Downing, and a number of smaller pieces. This is a record for a small city which should commend itself to other cities of the same size.

FRANKO PRAISED

Echoes of Nahan Franko's patriotic action at the meeting of Reds at the Metropolitan Opera House in May, for which he and his orchestra had—quite innocently—been engaged, still continue to reach the well-known conductor, who has just finished a month of concerts at Willow Grove, Pa. Here is one of the recent letters he received.

The Connecticut Society of the United States Daughters of 1812 in their meeting, June 10, voted that an expression of appreciation should be sent you for your courage and patriotic action in directing your orchestra to play The Star Spangled Banner at the meeting held in the Metropolitan Opera House in May and also for your firm stand in withdrawing your orchestra after the nature of the meeting had been revealed.

Sincerely yours,
(Mrs. F. S.) LILLIAN C. SLAUTER,
Corresponding Secretary.

June 12, 1925.

POPULAR

There are two great concert halls across the water that are nearly circular, the Royal Albert Hall in London and the Augusteo in Rome. The management of the London hall, where Ignaz Friedman played on Sunday afternoon, April 19, knowing that a crowd too large for the hall, huge as it is, was bound to come, hit upon the bright idea of constructing a special platform in the center of the arena. This made Mr. Friedman equally visible and equally audible from all points in the hall and left the big concert platform entirely free for the placing of extra seats. Another instance of the popularity abroad of Mr. Friedman, who, by the way, is returning here for another American tour next season, is the fact that he gave no less than six recitals in the Grosser Musikvereinsaal in Vienna within the last two months, every one of them sold out in advance.

Not even the Covent Garden authorities appeared to know definitely where she was at that moment.

We might go farther: not even Olczewska, her colleague at the Vienna Opera, who heard her talking in the wings, knew definitely where she was, for when she spat at her she hit someone quite different. Elusive is not the word.

* * *

The Don Cossacks and the Fisk Jubilee Singers are, aside from the Opera, the musical fashion of the London season. Who says this is the age of soloists? No single star has had the ovations that these two groups of folk-musicians have earned. The secret is that, whatever they are, they are real.

* * *

It is good to know that that splendid institution, the Queens Hall "Proms," is to continue this year, despite all rumors to the contrary. August and September in London are quite bearable months, and those who cannot go to the seashore or the mountains could do no better than rove among the ferns and potted flowers of Queens Hall and listen to Wagnerian forest murmurs and to pastoral symphonies from Beethoven and Vaughan Williams. This is the season when London, in the absence of fancy "guests," remembers that it has a native conductor who, as Richard Aldrich says, is:

"Not too bright or good
For human nature's daily food."

* * *

"Children and fools tell the truth," says a German proverb. Here is what some of the children of Bournemouth said in essays on music written after hearing a concert talk by Sir Dan Godfrey, the conductor:

"It is wonderful how the orchestra looked at Sir Dan and never went wrong."

"The conductor has to show the players when to swell out and when to get soft."

"A conductor should give his orchestra time."

"Foxtrots and one-steps are pieces of poor quality, composed by insignificant men."

"I like the drums; they break the silence and make striking contrasts. When the big drum is beaten it seems as if something might happen."

"Some of the greatest musicians were Russians with queer names."

"Schubert was very poor; his compositions were often sold for a song."

* * *

"America has only produced two great national inspirations. One of them is jazz music and the other the skyscraper," says Otto H. Kahn in an interview with the London Morning Post. And what about personal publicity? Whose inspiration is that, Mr. Kahn? C'est le feuilleton qui fait la musique.

C. S.

SUMMER SEASON BRINGS LIGHT OPERA TO NATIONAL CAPITAL

Local Companies Plan Many Enterprises—Washington Auditorium Dedicated Impressively—School Recitals—Notes

WASHINGTON, D. C.—Despite the activities of the Washington Opera Company and the Washingtonians the slack in musical affairs has been most noticeable in Washington during the past few weeks. Both organizations named have planned extensive programs for the coming months and in consequence the warm weather menus locally should be the best in some years.

WASHINGTONIANS DO HERBERT'S SWEETHEARTS

Repeating the success of several seasons ago the Washingtonians, under Rollin Bond, gave a splendid performance of Victor Herbert's *Sweethearts* at the Central High School Auditorium, May 27, 28 and 29, thereby inaugurating the local season of light opera. Two guests appeared in the cast, Frank Moulan of the Roxy Gang and Jeanne Benedict of the Comedie Francaise, singing the roles of Mikel and Dame Paula respectively. Ruth Peter, local soprano of much merit was given the part of Sylvia, which she did so effectively four years ago. Other leads were assigned to Raymond G. Moore, Henriette LeMenger, Edward Hines, J. Frank Duggan, Wesley B. Peckham, Royal M. Tinker and John Paul Jones. The audience was sizable and fully appreciative. Mr. Bond conducted.

DEDICATION OF THE AUDITORIUM AND ITS ORGAN

On June 10 a program was arranged for the dedicating of the Washington Auditorium and its new organ. Speeches were made by Raymond A. Wheeler, assistant engineer commissioner of the District, Edwin C. Brandenburg and Robert N. Harper, president of the Board of Directors. The pipe organ installed was built by Mathias P. Moller, who was assisted by Archer Gibson, in drawing up the specifications, this particular piece of work being Mr. Moller's Golden Anniversary as an instrument builder. Mr. Gibson gave a long and rather tiresome recital of works by Bach, Handel, Widor, Wagner and Rubinstein, which showed well the possibilities of the unit, though not particularly the talents of the artist. The hall was crowded and the majority remained despite the intense heat.

THE BOHEMIAN GIRL

Turning from the heavier work of the winter the Washington Opera Company mounted Balfe's *Bohemian Girl* at the Auditorium during the week of June 15. Helena Morrill as Arline, Sudworth Frasier as Thaddeus, Eleanor La Mance as the Gypsy Queen and Henry Rabke playing the part of Count Arnheim received considerable applause for their admirable efforts. Francis Tyler, Louis Annis and George Conybeare likewise were commended for their parts of Devilshoof, Florentine and the Captain of the Guard respectively.

HOT WEATHER RECORDS DON'T DISCOURAGE ROSA PONSELLE

The Metropolitan Prima Donna Off for a Summer Rest at Lake Placid—Next Season to Be Very Busy

Just now thoughts of music are far from the mind of Rosa Ponselle. She is up at her camp on Lake Placid in the Adirondacks and it is cooler there than it was that afternoon in early June when I saw her at her apartment in New York. Notwithstanding the trying strain of the torrid weather, the young prima-donna looked very well indeed and declared herself to be better than ever before after her one or two unpleasant experiences of last winter.

"I do hope," she said, "the public didn't get the idea that I'm one of those delicate singers who are likely to disappoint at any moment. Do I look like that?"

"Anything but," I agreed.

"It was just a bit of hard luck," she went on, "to have escaped the flu when everyone was having it three or four years ago and then have it catch me right in the midst of a concert tour. I didn't enjoy that time I had to spend in the Kansas City hospital, though everybody was kind to me as could be and Kansas City itself has called me to sing no less than four times.

"As for that, I met with nothing but kindness all around. Out of the dates I had to give up in the fall there was only one single cancellation; all the others were merely postponed. I tell you I appreciated that. What made me feel worst of all this season was that I couldn't sing in Gioconda for my many friends in Atlanta, as I had been scheduled to. I'm especially fond of my part in that opera and wanted to do it for them. It was only my over-anxiety to sing it well that prevented me. You see, I hadn't sung it in three or four months, as I'd been away on my spring concert tour, all the way to the coast and back and up into Canada. When I got to Atlanta, a day before the company arrived, I wanted to refresh myself in the role, but none of the maestros had arrived. So I had to sit down and play for myself. I worked through the whole opera, singing and playing for three or four hours, and getting very much overheated, of course. Then some way I got in a draft, acquired a touch of

spectively. The stage direction was left to Paul Callan, while the orchestra direction came under Max Hirschfeld.

WASHINGTON COLLEGE OF MUSIC COMMENCEMENT

June 19 marked the nineteenth annual commencement of the Washington College of Music, exercises being held at the Central High School. The degree of doctor of music was conferred upon C. E. Christiani, president of the institution, and W. G. Owst, dean of the department of theory. The bachelor of music education was given to James F. Browne, now away from the city. The program for the occasion was rendered by a string ensemble; the College's repertory class; Sophie Snyder, Evelyn Wells, Benjamin Ratner, Keith Steinbrucker and Burrus Williams, pianists; Clara Evelyn Scott and Virginia Cureton, violinists; and Jane MacPherson, organist.

NOTES

During the past few weeks there has been a splendid exhibit of music facsimiles, mosaics, color views and engravings at the Library of Congress, dealing with the life and works of Giovanni Palestrina. After fifteen years' service at the Catholic University, the Reverend Dr. Abel L. Gabert, authority on Gregorian and ecclesiastical music of the Catholic Church, has returned to France as music master of the Grenoble Cathedral. Father William J. de Longchamps will succeed Father Gabert.

At the last meeting of the Orpheus Club Katherine M. Brooks was unanimously re-elected presiding chairman.

The following officers of the Chaminade Glee Club were elected for the coming season: Lillian M. Anderson, president; Katherine Eckloff, vice-president; Katherine Love, treasurer; Louise Bowdler, secretary. Esther Linkins will remain the director of music as heretofore.

Estelle Wentworth, local instructor in singing, has been engaged for the seventh consecutive time as soloist at the Robert Comfort Symphony Orchestra concerts, Atlantic City. The soprano's dates are July 19 and 26.

Charlotte Klein, Washington organist, was the only woman among the nine artists selected to give a recital at the seasonal convention of the American Guild of Organists held in Chicago this June.

The commencement recital of the Von Unschild University of Music was held at the Willard Hotel, June 15.

Betty Baum, thirteen-year-old pianist, was presented in concert by her teacher, Pearl Waugh, June 11. Miss Baum, whose program included compositions by Bach, Beethoven, Weber, Schutt and Mendelssohn, showed remarkable ability for one so young, her interpretations and general technical brilliance causing considerable comment from the large audience that attended.

Officers of the Rubinstein Club for the following year are: Mrs. Robert Dalglish, president; Mrs. William Benham, first vice-president; Mrs. Frank Lord, second vice-president; Mrs. James Dalglish, secretary; Mrs. Peter Becker, treasurer; Miss Cecile Sale, historian; and Mrs. James Soper, librarian. T. F. G.

would have broken my heart to have disappointed my Atlanta friends entirely, they've been so kind to me there. This summer I'm going to spend most of the time out of doors, with considerable golf and tennis in it as well. I feel fine now and I shall be a regular 'willow wamp' by the time next season begins."

I can testify that she had entirely recovered by the week following Atlanta, when she sang in Cleveland, for never was that glorious voice more glorious than in the *Il Trovatore* performance which I heard there on May 6; nor shall I ever forget the ovation which held up the opera for seven minutes by the watch and finally brought about the repetition of a whole scene. When I saw her in New York she had just returned from her appearance as soloist at the North Shore Festival, Evanston, where her success had been similar to that in Cleveland.

"I was so glad to sing in Evanston again," she said. "It was six years since I had been there and I wanted the chance to show the splendid audience how much I had learned in that time. I surely enjoyed singing for them and they seemed to enjoy it, too, so it was most satisfactory all around."

"What do you think of making records in the kind of weather we've just been having? Look—" and Miss Ponselle brought out the photographs which accompany this article. "Oh, was it stifling! Some one hit on the bright thought of lending me one of those big aprons the girls in the Victor plant wear, which made it a bit more comfortable than working in a stuffy dress—and making records is real work. Mischa Elman and Paul Whiteman happened to be down at Camden at the same time and we had a very jolly time despite the heat, as the picture shows."

"Next season? Oh, yes, I shall be busier even than I was this season. There's a list of concert dates almost full now for the time that I have been away from the Metropolitan. I shall be there the first half of the season as usual, singing my regular repertory and, I believe, creating the soprano role in Spontini's *'La Vestale'*, which is to be Mr. Gatti's great classic revival next season. 'Creating' is a fair word to use, don't you think? The opera is over a hundred years old, a famous one in its day, and, I believe, never done in America. I shall coach it all summer with Maestro Romano Romani, for I don't know a note of it—do you?"

Answer: No, I don't.

Gladys Marsalis Glenn Pupil in Recital

Little Elizabeth Glenn, nine-year-old pianist of Amarillo, Texas, has won recognition of her playing from a number of the artists who yearly wend their way to appear in that musical city. This is her third season to study music, but her programs might indicate that she had studied longer. She recently appeared in her third recital, when her program included Spanish Dance, Moszkowski; Sonatina, No. 6, Clementi; Invention, No. 15, Bach, Rondo in D Major, Mozart, the Waves, Krentzlin, The Frolic on the Beach, Dutton, By Moonshine, Agghazy, Gay Butterfly, Hatch, In a Canoe, Zanencik, Le Tremolo, Rosellen, and for her grandmother, who had traveled from another state to be in the audience, she played most ably the technically difficult arrangement of Sweet Bye and Bye, Webster-Stiers. She was assisted by a talented little reader, Norene Blackburn, ten years of age.

Elizabeth is not related to her teacher, Mrs. Gladys Marsalis Glenn, who is one of the highly successful Dunning System Normal teachers. She is just a talented, normal little girl, developing in a normal, natural fashion. Mrs. Glenn, her teacher, states that if she continues her present line of development that she will be a good way up the musical ladder in a few years. Her technic is excellent even though she cannot as yet reach an octave. For two consecutive years she has won the prize over thirty and more contestants in her group at the Panhandle contests conducted in connection with the annual music festival. Her programs always draw large audiences, and she will give during the summer a program in Roswell, New Mexico. Next season she will include a Mozart concerto on her program. Critics say that she plays with unusual musical understanding for one of her years, and Mrs. Glenn states that she seems to grasp everything she demonstrates to her.

Yvonne D'Arle a Success in St. Louis

Yvonne D'Arle, artist-pupil of Estelle Lieblich, in the third week of her engagement with the St. Louis Opera Company, scored another success as Estelle in *Her Regiment*. This is what the St. Louis Times has to say: "Yvonne D'Arle with pellucid voice understands and sings with infinite loveliness. Her voice transcends with its delicately fibred tones her previous essays, and haunts the fancy and feeling of the auditor long after the performance."

Worcester to Welcome Mero Again

Of the many states to hear Yolanda Mero in piano recital next season will be Massachusetts, when the artist appears in Worcester again on January 20 next, under the local direction of Albert Steinert, of Providence, R. I.



A PRIMA DONNA IN GINGHAM.

During that terribly hot spell at the beginning of June it just happened that Rosa Ponselle, the Metropolitan prima donna, Paul Whiteman and Mischa Elman were all at the Victor Laboratories, Camden, recording. It was so hot that Miss Ponselle finally exchanged her dress in favor of a gingham apron like those worn by the girls in the Victor plant, while both the men shed as much as

the law allows. Notwithstanding the heat they all seem jolly, especially in the group where they are all sitting. Miss Ponselle is in white. The other lady is her secretary, Edith Prilik. Paul Whiteman is the large gentleman in knickers and the others are Mischa Elman and the members of his string quartet, with Horace Britt, cellist, at the right. Conditions at Cleveland, when the Metropolitan Opera visited there early in May, were anything but warm, as may be judged by the other snapshot which shows, left to right, Tullio Serafin, the Metropolitan conductor; Miss Ponselle and Michael Bohnen, the German bass-baritone.



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Bachaus, Willem.....Vienna, Austria
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C
Cahler, Mme. Charles.....Europe
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D
D'Alvarez, Marguerite.....Europe
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Dillon, Enrica Clay.....Harrison, Me.
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Drake, Glenn.....St. Joseph, Mich.

E
Easton, Florence.....Europe
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F
Farnam, Lynnwood.....Glendale, Cal.

G
Good, Ella.....Lake Mahopac, N. Y.
Grainger, Percy.....Chicago, Ill.
Griffith, Yeatman.....San Francisco, Cal.
Grow, Ethel.....Southampton, L. I., N. Y.
Gustafson, William.....Mattapan, Mass.

H
Hadley, Henry.....West Chop, Mass.
Hageman, Richard.....Chicago, Ill.
Hasselman, Louis.....Ravina, Ill.
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Hubbard, Arthur J.....Los Angeles, Cal.
Hubbard, Vincent V.....Los Angeles, Cal.

I
Imandt, Robert.....Europe

J
Jou-Jerville, Jacques.....Seattle, Wash.

K
Kiddle, B. Alina.....Spring Valley, N. Y.
Kipnis, Alexander.....Europe
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Korb, May.....Great Diamond Island, Me.
Kuzdo, Victor.....Chicago, Ill.

L
Lambert, Alexander.....Avon-by-the-Sea, N. J.
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M
Macmillen, Francis.....Paris, France
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McKinney, Howard D.....Europe
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Meremblum, Peter.....Seattle, Wash.
Meyer, Marjorie.....Lake George, N. Y.
Miller, Marie.....Europe
Miura, Tamaki.....Europe
Mott, Alice Garrigue.....Europe
Mount, Mary Miller.....Avalon, N. J.
Munz, Mieczyslaw.....Krakow, Poland
Muzio.....Europe

N
Nash, Frances.....Europe
Nearing, Homer.....Europe

Norfleet Trio.....Sulphur Springs, Ark.
Novas, Guimar.....Europe

O
Openshaw, John.....London, Eng.

P
Papi, Gennaro.....Ravina, Ill.
Pattison, Lee.....Chicago, Ill.
Pelletier, Wilfred.....Ravina, Ill.
Pochon, Alfred.....Switzerland

R
Raisa, Rosa.....Ravina, Ill.
Raymond, George Perkins.....Paris, France
Regneas, Joseph.....Raymond, Me.
Reynolds, Helen B.....Dublin, N. H.
Reddick, William.....Bay View, Mich.
Reimers, Paul.....Paris, France
Rethberg, Elisabeth.....Europe
Rimini, Giacomo.....Ravina, Ill.
Rogers, Francis.....Shinnecock Hills
Roma, Lisa.....Paris, France
Rosing, Vladimir.....Seattle, Wash.
Rothier, Leon.....Ravina, Ill.

S
Saenger, Oscar.....Chicago, Ill.
Salzedo, Carlos.....Europe
Samaroff, Olga.....Seal Harbor, Me.
Sametini, Leon.....Chicago, Ill.
Schafer, E. A.....Europe
Schipa, Tito.....Highland Park, Ill.
Schoen-Rene, Mme.....Europe
Scott, John Prindle.....McDonough, N. Y.
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Servitzky, Fabien.....Warsaw, Poland
Shattuck, Arthur.....Europe
Simonds, Bruce.....England
Smith, Ethelynde.....Alton Bay, N. H.
Sokoloff, Nikolai.....Europe
Spadoni, Giacomo.....Ravina, Ill.
Spencer, Ellen.....Wequetonsing, Mich.
Spiering, Theodore.....Europe
Spry, Walter.....Monteville, Ala.
Spunt, Lisa.....Paris, France
Sundelius, Marie.....Ravina, Ill.

T
Tamme, Mr. and Mrs. Charles.....Paris, France
Tas, Helen Teschner.....Europe
Tokatyan, Armand.....Ravina, Ill.
Trevisan, Vittorio.....Ravina, Ill.
Turner, H. Godfrey.....Whitefield, N. H.

V
Van Vliet, Cornelius.....Seattle, Wash.
Voedich, Alma.....Europe
Von Klenner, Baroness.....Pt. Chautauqua, N. Y.

W
Weber, Henry G.....Europe
Wells, Phradie.....Colorado
Westervelt, Louise St. John.....Chicago, Ill.
Witherspoon, Herbert.....Chicago, Ill.
Wolverton, Helen.....Wellsville, N. Y.

Z
Zan, Nikola.....Portland, Ore.

M. H. Hanson Advocates Mixed Chords

M. H. Hanson, who is exercising such important influence on the development of choral singing in America, recently addressed the Association of Conductors of German Singing Societies, who were celebrating their 25th anniversary at a banquet in New York.

Mr. Hanson drew the attention of these men, who are influencing and guiding the singing of hundreds of male clubs in all parts of the United States, to the necessity of increasing and remodeling their activities by forming mixed choirs and have them replace, at least in part, the rather obsolete male choirs. In the course of his address, the speaker waxed enthusiastic about the influence which women are exercising in the development of music and art in all its branches. He felt that without women, musical America would still be at a low ebb. He felt that the American women of German descent cherish the same ideals, the same hopes for a higher grade of music as their sisters of English, Scotch and Irish descent; he felt that the addition of mixed choirs to the activities of the great German Singing Societies would make its effect felt within five years and that greater artistic importance would be attached to the Saengerfests which, for the glorification of the German need, are still being arranged periodically in all parts of our country.

Such important conductors as Dr. Elsenheimer, Carl Fiqué, Dr. Felix Jaeger and others not only endorsed Mr. Hanson's suggestion, but in most enthusiastic speeches promised to take this matter under consideration and start a far-reaching propaganda for a measure, which, they felt with him, would tend to Americanize and put new life into the singing of the societies, hitherto entirely devoted to the singing of compositions for male choirs. They also felt that by enlisting the sympathy and the actual help of the women, the great master works for mixed voices of Bach, Beethoven and Brahms, would be put before the American nation in a dignified manner.

Fiqué Institute Musicale

The one hundred and sixty-second musicale by students of the Fiqué Institute was given on Monday evening, June 22, in the concert hall of the institute, 128 De Kalb Avenue, Brooklyn, N. Y. The program which was one of unusual interest opened with Romanza and Allegro from Chopin's Concerto in E minor, played by Esther Swayer. Grace Brennan sang a group of three songs; The Sweetest Flower that Blows, Hawley; The Star, Rogers, and Morning, by Speaks. Grace Lowell's vocal numbers were: aria from Carmen, Bizet; Brindisi from La Traviata, Verdi; and Morning, Speaks. Florence M. Groves was heard in Grieg's Wedding Day. Mary Pendleburg sang an aria from Der Freischütz, Weber; L'Heure Exquise, Hahn; and J'ai Pleuré en rêve, Hue. Margaret Rubel's vocal numbers comprised an aria from Samson et Dalila, Saint-Saëns; Der Wanderer, Schubert; and Eden's What Is in the Air Today?

Carl Sigman played Chant Polonais, Chopin-Liszt; and Rheingold Idyl, Wagner-Fiqué. Evelyn H. Temlett sang an aria from The Barber of Seville, Rossini; The Spirit Flower, Campbell-Tipton; and A Birthday, Woodman. Edith Stich was heard in three vocal numbers comprising an aria from Tannhäuser, Wagner; Wie Einst im Mai, Thomas; and Dawn, Curran. Grieg's piano concerto was played by Gladys Gauvreau.

The program closed with a group of songs comprising an aria from Madame Butterfly, Puccini; Musica Proibita, Gastaldon; and the polonaise from Mignon, Thomas, sung by May Laurie. The work of all the students was highly satisfactory, and showed results of excellent training. The

pianists are from the class of Carl Fiqué, while the vocalists are pupils of Katherine Noack Fiqué. Accompaniments of the vocal numbers were rendered by Mme. Fiqué. The orchestral parts to the concertos of Chopin and Grieg were played by Carl Fiqué on a second piano.

Jeanne Gordon's Coming Season

Jeanne Gordon's season for 1925-26 will be an interesting one from the standpoint of both opera and concert. According to Gatti-Casazza's announcement she will again be one of the leading contraltos of the Metropolitan Opera Company, and concert engagements will be filled according to opportunities between operatic performances. Of the concerts booked so far, one of the happiest is under the conductorship of Dr. Alfred Ham, director of the National Chorus of Toronto, Canada. Miss Gordon has been engaged as the special guest artist at the Toronto Chorus Annual Concert in Massey Hall, next January (1926).

This is particularly signal because Miss Gordon obtained most of her schooling in Canada, having been trained as a regular student at Haverhill College, the well-known English boarding school in Toronto, and later was graduated from the Toronto Conservatory of Music. She has the degree of Associate Teacher of the College of Music where she worked for a long time under the guidance of Dr. Ham.

Notable Summer Festival in Pennsylvania

A festival called by Harvey B. Gaul "the biggest summer music venture this country has had" will begin at Conneaut Lake Park, Pennsylvania, on Saturday, July 11, continuing till July 19. Among the organizations and artists taking part will be sixty of the leading men from the famous Cleveland Orchestra, to be conducted by Walter Logan, a festival chorus conducted by Lee Hess Barnes, the Apollo Male Chorus of Pittsburgh conducted by Harvey B. Gaul, Ethel Leginska, pianist and conductor, Grace Kernes, soprano, Nevada Van der Veer, contralto, Arthur Kraft, tenor, Rollin Pease, basso, Donald McGill, baritone, Baroness Katharine Evans von Klenner, and Sigmund Spaeth, lecturers.

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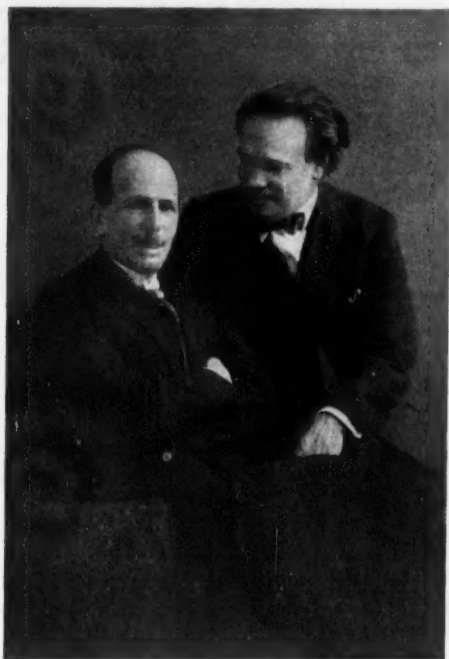
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Werner Wolff a Pioneer

Germany is so full of good conductors that, unless they happen to be placed in the most conspicuous position, the world merely takes their excellence for granted, until some event occurs which suddenly places them in the limelight. Whenever Werner Wolff, certainly one of the most respectable of the younger generation, has conducted in Berlin, the occasion has been a special one—some pioneer job such as a concert of works by Busoni or Mahler or Bruckner, or a whole concert of moderns given by the International Society for Contemporary Music. His too excellent connections as the son of Germany's great pioneer impresario, Hermann Wolff—a man who was the "discoverer" or at least the pathfinder for a whole generation of great musicians from Hans von Bülow and Rubinstein down—are the very thing that stand between him and those "regular" Berlin posts which his own father created for men like Nikisch et al.

But "noblesse oblige," and Werner Wolff has taken on the difficult and comparatively thankless tasks. It must be said, however, that he has reaped great rewards (if indeed the praises of critics can be considered rewards) and for the



RESPIGHI AND WOLFF.

Ottorino Respighi, Italian composer, and Werner Wolff, conductor, who helped his work to success in Germany.

rest has been content to sit tight on his own regular job in Hamburg, the second biggest city in Germany, as conductor of the opera, occasionally reaping laurels in distant lands—in Italy and even in Spain.

But recently one of those occasions which arrest the attention of outside critics, occurred, namely the first German performance of a modern Italian opera, Respighi's Belfagor. Authorities from everywhere hastened to Hamburg to hear the work, the success of which was no doubt due to this same Werner Wolff. Dr. Leopold Schmidt, of the Berlin Tageblatt, spoke of the perfection with which the work had been prepared, how it was conducted with temperament and absolute command. Ruolf Kastner, in the Berlin Morgenpost, registered his "surprise" and that of his colleagues over the "intellectually superior, colorful, rhythmical and full-blooded" rendition of the score, and the Lokal-Anzeiger emphasized Wolff's sensitive and yet fiery conducting. The local press, of course, could hardly find adequate words of praise, and even the Italian papers who had sent representatives, gave Wolff great credit. The Rome Messagero lauded his enthusiasm, and called him "truly more than a conductor—a collaborator of the composer and the librettist."

There is no doubt that this performance, which has once more focussed international attention upon the young German conductor, will mark a new epoch in his career.

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Large Registration at Ithaca Conservatory

ITHACA, N. Y.—Two important circumstances are responsible for the increased registration announced for the summer school session of the Ithaca Conservatory and Affiliated Schools, which opened June 1 for a ten weeks' course. The empowering of the conservatory to grant degrees and the addition to the faculty of Mme. Fletcher-Copp, noted music methods originator and teacher, are the two factors. Mme. Fletcher-Copp was accompanied by her two sons and will, during her association with the Conservatory, live in Ithaca.

The courses at this year's summer session have been enlarged. They include classes for supervisors of music, students and teachers of expression and dramatic art, supervisors of speech correction and students and teachers in all branches of music.

Included in the six weeks' short course, opening June 29, are many public musical events—summer school recitals by the school orchestra, under the direction of George Daland; by Albert Edmund Brown, dean of the Ithaca Institution of Public School Music; a piano recital by Leon Sampaix and students' recitals each week during the term. Stunt parties, excursions, picnics, bathing parties and dances and interpretative readings by Rollo A. Talcott, Evaline Lockwood, Grace Greiner and others, combine to make the session an enjoyable summer diversion. The public, too, relishes this opportunity to enjoy musical and dramatic treats.

National Opera Club Officers Elected

The National Opera Club, Katherine Evans Von Klenner, president, held its annual meeting at the Waldorf-Astoria on May 14. The following officers were elected for the coming year: Founder—president, Baroness Katherine Evans Von Klenner; honorary vice-president, Mme. Giulio Gatti-Casazza (Frances Alda); vice-presidents, Mrs. Clarence R. Meeks, Jeanne Gordon, Charlotte Lund, Mrs. Joseph Gutman and Mrs. C. D. Davis; life member, Mrs. J. Hedges Crowell; honorary opera composer, Henry K. Hadley; directors, Mrs. John Kurrus, Mrs. Nathan Loth, Mrs. William Deering, Mrs. Samuel Schiff, Mrs. Ernest W. Lane, Mrs. James Dunnell, Mrs. E. D. Cahill, Kathryn Frederick, Mrs. Charles A. Schubert, and Amy Ray Sowards; recording secretary, Katherine Noack Fiqué; corresponding secretary, Mrs. William Bachaus; assistant secretary, Clara A. Korn; historian, Mrs. J. Willis Smith; treasurer, Mrs. R. W. Rubsam; musical director, Carl Fiqué.

Mrs. Joseph Gutman and Mrs. Nathan Loth entertained

in honor of the president, Mme. Evans Von Klenner, the officers and board of directors being present. It was unanimously voted to try and make the season of 1925-26 a banner year. The club has been working for twelve years to bring good music within reach of the public.

An Interview with Contest Winner

William Beller, the National prize-winner in piano at the contest held by the National Federation of Music Clubs at Portland, Ore., June 8, has returned to Chicago and was interviewed by a representative of the MUSICAL COURIER. "The piano contest was a severe test of one's ability," said Mr. Beller, "and I am naturally very grateful to the judges for having chosen me for first place. My gratitude goes also to my teacher, Howard Wells of Chicago. I consider such lessons as those I have had from him as priceless. I know that my playing has been put on a new basis by him, especially from the standpoint of tone and interpretation, which, I believe were strong factors in my success. His work has been a revelation to me. One of the leading piano teachers in Chicago said to me that my playing has developed so remarkably since I have been under Mr. Wells' training, that he felt justified in saying that such teaching appears but once in a generation."

"At the final contest we each played the first movement of the Beethoven Sonata Appassionata, the first movement of the MacDowell Sonata Tragica, a Chopin nocturne and a modern piece. I was impressed during the whole contest by the fact that E. H. Wilcox of Iowa City, who managed it, had thought out and arranged for every detail. Surely the National Federation could not find a more able man to carry out their wonderful plan for helping the young American artist. I have come home eager to begin preparing the program for the many engagements which have been offered me as a result of the contest."

William Gustafson to Sing at State College

William Gustafson, basso, of the Metropolitan Opera Company, will give an entire program before the summer session of Pennsylvania State College, at State College, Pa., on the evening of July 9.

Max Jacobs Conducts Symphony

The New York Chamber Symphony, Max Jacobs, conductor, presented an interesting program at Forest Park on the evening of June 21. Lillian Bartlett, soprano, was the soloist.

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Amelita Galli-Curci Says:

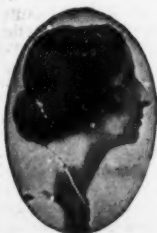
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February 23, 1923.



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Leona Paul Recital at N. Y. S. M. A.

At the New York School of Music and Arts, Ralfe Leech Sterner, director, Leona M. Paul, dramatic soprano and a pupil of Mr. Sterner, was heard in a song recital on June



Photo by Marjora

LEONA M. PAUL.

18. Miss Paul revealed a brilliant soprano voice of dramatic quality, of unusual volume, fullness and clarity. She is gifted with a naturally beautiful organ, and the way in which she used it reflected credit on the instruction she has had from Mr. Sterner the past season. There was good

voice placement, pleasing resonance and control. Her program consisted of arias from Tosca, Madame Butterfly and Aida and songs by Ronald, Salter, Campbell-Tipton, Russell, Chadwick, MacFadyen, D'Hardelot, Liszt and Cadman, and a group of three numbers by Frank Howard Warner, who was at the piano and provided helpful and effective accompaniments for Miss Paul. The songs by Mr. Warner, who is also a member of the faculty of the New York School of Music and Art, were melodious and colorful, with rich accompaniments, and were cordially received. Miss Paul sang with feeling and is to be commended particularly for her clear diction. With further development and experience she undoubtedly has a promising career ahead of her. Flowers in abundance and enthusiastic applause from an interested audience were tributes to the young singer.

Reddick Again at Bay View

William Reddick, pianist-accompanist, has, in addition to his many duties as a teacher of piano and harmony and organist-director of the Central Presbyterian Church, found time for considerable concert work. His two most recent out of town concerts were an appearance at De Pauw University where he played the Grieg A minor concerto with the local orchestra and two groups of solos. Appearing on the program with him was Arthur Boardman, tenor, of Chicago, who sang a group of Mr. Reddick's songs. Among



WILLIAM REDDICK.

them was April Ecstasy, the newest composition from the pen of this gifted composer.

On June 12 he appeared in joint recital in Plainfield, N. J., with Vera Curtis and U. S. Kerr. Mr. Reddick played a group of solos and was enthusiastically received. Mr. Reddick is teaching for the third consecutive season at the Bay View, Michigan, Assembly beginning the first of July and continuing until the first of September. He has been most successful there as head of the piano and theory departments and has had many students from different parts of the country who are seeking a short but intensive training. He will reopen his New York studio the fifteenth of September.

Jerome Hart at Hotel Majestic

The Hotel Majestic, at Central Park West, will in future be the headquarters of Jerome Hart, who aims, in conjunction with the proprietor, Copeland Townsend, to make that hostelry an important centre of musical life in New York. As radio audiences are well aware, the little symphony orchestra at the Majestic is one of the best hotel instrumental combinations in the city, and its performances will from time to time be varied by vocal and instrumental solos by well-known artists, while Captain Hart will give radio talks on the music of the day. He also purposes giving during the season weekly musicales at which renowned operatic and concert artists will be presented, and is organizing a Majestic Chamber Music Quartet which will feature the works of early French and Italian composers as well as salient compositions by the musical modernists. He intends from time to time to introduce new talents to the attention of the public, thus giving promising young artists an opportunity of becoming known to hotel and radio audiences.

Dayton Westminster Choir Still Busy

Although the choir has actually disbanded for the season, they met once more on June 19 to sing at the National Cash Register Auditorium for the members of the Civitan Club attending their International Convention at Dayton.

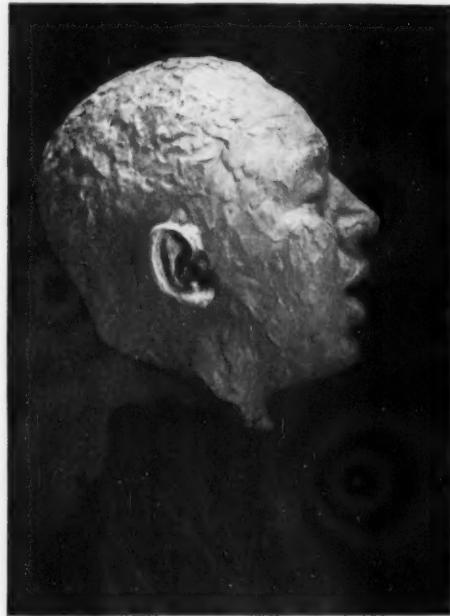
On the same evening the choir was entertained at dinner by the Westminster Church. Besides the choir several other important out of town visitors were guests of honor. This dinner was given at the Dayton Country Club and after the choir sang, to the delight of an enormous crowd of people who had assembled on the slopes of Hills and Dales reservation, which surrounds the Country Club.

Club buildings and park, both of surpassing beauty, were given to the people of Dayton for permanent use by the late F. Patterson, the founder of the National Cash Industries.

Several summer assemblies like Winona Lake and others sent invitations to the choir to sing there during the summer months, offering big salaries, but W. R. Hanson, the choir's manager, has declined all of them, as the members of the choir absolutely need rest, having been very much over-worked during the last few months.

Julius Bledsoe's Career and Plans

"From a little negro house on North Sixth Street to Town Hall, New York," so begins a four-column article relating to Julius Bledsoe, negro baritone, in the Waco, Tex., News-Tribune of March 22. Following intensive study, Mr. Bledsoe gave a recital in Town Hall, New York, which was a fine success, and the article is a summary of his life and work to the present time. His grandfather was Rev. Stephen Cobb, founder of New Hope Baptist Church of Waco, where young Bledsoe sang to a congregation of 2000 people. Former associates at Bishop College, Marshall, of which he is a graduate, persuaded him to stop over and



JULIUS BLEDSOE.

negro baritone; the photograph is of a bust by the Chicago sculptor, Gustavo Arcila Uribe. (Truebridge photo.)

give a recital there. James Walker, negro accompanist, is with him on his southern and western tours, during which he sings in six languages. He was with the Y. M. C. A. during the World War (at Harper's Ferry, W. Va.), and later with the army at Camp Lee, then he went to Richmond, and to New York in 1919.

Press comments after his Town Hall recital were most favorable, and he had a similar experience following his recital in Chicago. "Mr. Bledsoe has a remarkable voice, with genuine interpretative feeling," said Hackett. "His is the finest negro voice yet heard in concert halls of America," stated Gunn. Others expressed opinions as follows: "Discloses a voice of extraordinary richness and beauty" (Moore). "Shades his virile voice with graceful and artistic discrimination" (Devries). "Has a remarkably mellow quality and richness of texture" (Stinson). "The best singer of Negro Spirituals I have ever heard; the very atmosphere is charged with religious sanctity" (Mundy). "Possessor of a voice rare in its richness, color and volume" (The Waco News-Tribune). "His voice has been likened to a cello; it resembles many beautiful instruments" (The New Bedford Morning Mercury).

Mr. Bledsoe's singing of Go Down, Moses, inspired the sculptor, Gustavo Arcila Uribe, to create a bust, a photographic reproduction of which appears with this article.

Mr. Bledsoe will utilize the summer months in teaching in New York, for which he is peculiarly fitted.

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Frida Kwast-Kodapp a Latter-Day Carreño

The overworked comparison of women pianists with the late Teresa Carreño has rarely been applied with a fair amount of justice, for her masculine strength, the titanic quality of her playing has surely not been equalled in our time. There is one case, however, in which the comparison has a real basis, namely in the case of that truly phenomenal player, now at the zenith of her power, whom connoisseurs have long placed in the very thin front rank of German pianists and at the head of all mature women pianists to be heard in Europe, namely Frida Kwast-Hodapp.

Until recently Mme. Kwast-Hodapp's fame had been confined to the continent; but not long ago she invaded the British Isles with a result that may well be termed sensational. The laudatory articles—criticisms would hardly be the word—with which the London critics greeted the new arrival, certainly belie her reputation for cool reserve. With the capture of this last European stronghold Mme. Kwast-Hodapp definitely enters the international lists.

A WUNDERKIND

Though every musical reference book contains her name, a brief account of her remarkable career may not be amiss.



FRIDA KWAST-HODAPP.

Born in a little Badensian village, she evinced musical talent at the age of five, had her first instruction and appeared as a "Wunderkind" in Karlsruhe at seven. At eleven she became a pupil of James Kwast in Frankfurt, who afterwards became her husband, and made a notable appearance in the famous Museum Concerts, playing a Mozart double concerto with her teachers. At seventeen she received the Mendelssohn prize in Berlin, from the hands of Joseph Joachim and his distinguished colleagues.

Her mature career began when, at the age of twenty-one, she was invited to make a tour of Russia, played before the Czarina in St. Petersburg and was made chamber virtuoso to the Grand Duke of Hesse. Then followed tours of Germany, Austria, Holland, Norway, Denmark, Turkey and Rumania (where she was the guest of Queen Carmen Sylva), and everywhere she scored phenomenal successes.

REGER AND BUSONI DEDICATIONS

As a pioneer she espoused the cause of Max Reger, whose works found considerable opposition, and became a masterly interpreter of that composer. Reger dedicated his piano concerto to her and she gave it its first performance under Nikisch in Leipzig. Busoni composed his concertino for her and conducted the first performance with her as soloist.

Today, Mme. Kwast-Hodapp is perhaps the most popular of German women pianists. She appears as soloist in all the important orchestral series and has frequently played under Nikisch and Furtwängler in Berlin, Mengelberg and his successors in Frankfurt, Muck in Hamburg—in fact, all the leading conductors—and during the past winter she concertized in almost all the capitals of Europe, being received by the critics everywhere as a master of the first rank. Her repertory is unusually extensive, and, besides the classical concertos from Bach to Brahms and Liszt, comprises those of Busoni, Reger, Pfitzner, Saint-Saëns, etc. Upon her approaching English tour she will introduce a number of the works of English composers.

B. L.

Heifetz Arrives

Jascha Heifetz, the violinist, last week returned to New York on the S. S. Leviathan. He came for the first time as a full fledged American, having received his citizenship papers before sailing in May. Mr. Heifetz recently gave one concert in London to a crowded house, and two recitals in Paris where he met with enthusiasm developing into ovations. Upon his arrival he will go to his country place at Narragansett Pier to rest for two months prior to his world tour which begins in the early autumn in London.

Aschenfelder Pupil in Recital

Carolyn Fahrback, contralto, an artist-pupil of Louis Aschenfelder, appeared in recital June 22 in the Aschenfelder Studios at 42 West 69th Street. Miss Fahrback has a rich contralto voice of ample range and volume. The program included arias by Gluck, Handel, Saint-Saëns and a group of well selected folk songs.

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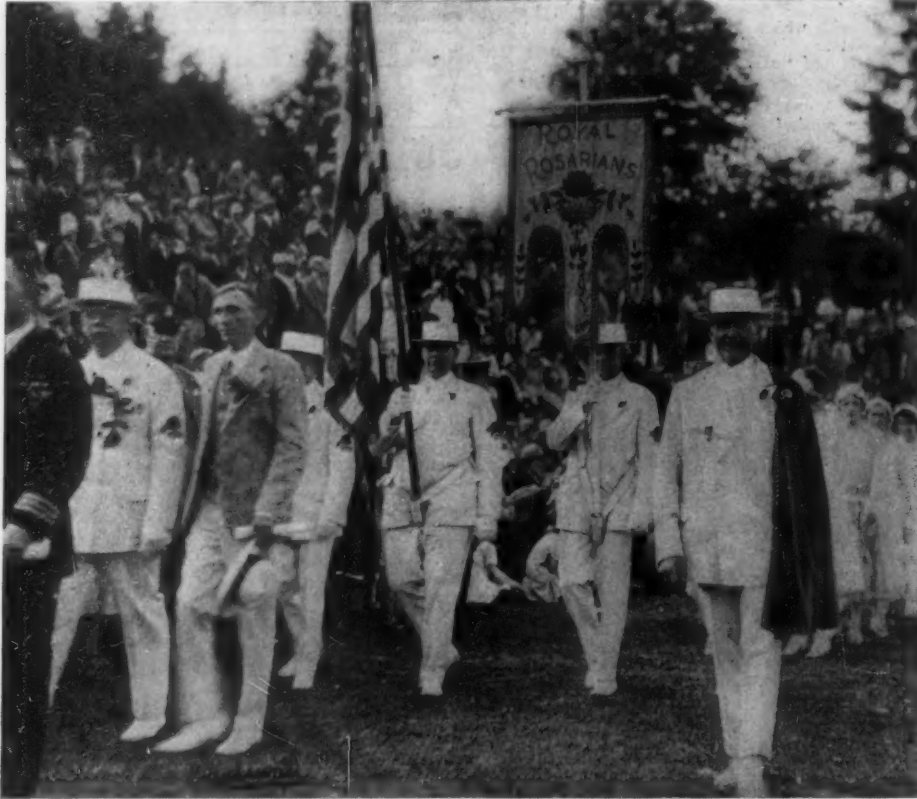
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PORTLAND'S ROSE FESTIVAL AND PAGEANT ROSARIA, A TREMENDOUS SUCCESS

Doris Smith's Rosaria, a new and beautiful pageant depicting the influence of the rose on the progress of civilization, was presented at Multnomah Field, June 15 to 19. The field is a natural amphitheater in a huge bowl in the heart of the city. Rosaria is wrought in nine episodes by Mrs. Smith, who is a member of the faculty of the Ellison-White Conservatory of Portland. The first episode was that of The Primeval Woman and the Dawn of Love. Next came The Attar of the Rose, staged in Persia. Episode number three, The Age of Myths, showed the pagan gods;

prano; Harriet Leach, soprano; P. M. Blenkinsop, bass, and Dolph Thomas, baritone.

Augmenting the music arranged for band, was a chorus of 2,000 voices. Montgomery Lynch directed. Charles Wakefield Cadman, composer of the music for the pageant and of Portland's official song, A Rose for Every Heart, was featured at the piano. The song is an exquisite waltz number and caught the audience from its very first notes on the first evening. No encores were allowed owing to the length of the pageant, but Cadman's fascinating tune, as



CHARLES WAKEFIELD CADMAN DUBBED A KNIGHT OF ROSARIA

during the Rose Festival at Portland, Ore., June 15 to 19. The pageant, Rosaria, was given to music of Mr. Cadman. The composer is shown at the knighting ceremonies, second in line, just ahead of the flag. Preceding him is Montgomery Lynch, producer of the pageant, the story for which was written by Doris Smith, in charge of the dramatic art department of the Ellison-White Conservatory of Portland, Ore.

number four, The Rose of Sharon; number five, The Rose of Jericho, in which Doris Smith, author of the pageant, took the role of Mary, mother of Jesus; number six, The War of the Roses; number seven, Dance of the Pacific Waves; number eight, The Sunset Trail, presenting Indian warriors and Indian women; number nine, Rosaria, with Queen Suzanne (Mrs. Ronald J. Honeyman) and princesses as actors. Mrs. Anthony Euwer represented the Red Rose, while Mrs. Herbert Gaar Reed took the part of the White Rose. Solos were contributed by Jane Burns Albert, so-

sung by Harriet Leach, held up the show every performance, the audience doing its best to break the rule by prolonged applause. All the rest of the Cadman score was tuneful and effective as well. The official program included a copy of A Rose for Every Heart and before the end of the week it was known all over the city.

At the height of this big event, Mr. Cadman was made a Knight of Rosaria. Nearly 4,500 persons in costumes took part in the pageant. Nothing more beautiful and stupendous in pageantry than Rosaria has ever been produced on the

Pacific Coast. The intention is to make the pageant an annual event. Rosaria was given in conjunction with the Portland Rose Festival. Financially and artistically, the pageant was a decided success.

UNIVERSITY OF MINNESOTA OFFERS CHILDREN'S CRUSADE

Earle G. Killeen and Chorus of 700, Minneapolis Symphony, Tiffany, Maxwell, Catur, Lamont and Koch Praised—
MacPhail School News

MINNEAPOLIS, MINN.—The Children's Crusade, which was presented by the music department of the University of Minnesota at the University Armory, May 23, was undoubtedly the biggest event in the musical history of the university. Conceived and successfully carried out by Conductor Earle G. Killeen, it would have been of even greater significance had it been possible to keep to the original intention of giving the performance in the university's new Memorial Stadium. Owing to the inclemency of the weather it was necessary to give the performance indoors. Mr. Killeen proved himself an experienced and resourceful conductor, able to cope with every circumstance.

The mainstay of the excellent chorus, which did its difficult task admirably, numbering in all about 700, was the University Choral Society organized by Mr. Killeen about three years ago. This was augmented by the University Choir, the Rhys-Herbert Male Chorus and a large, fine children's chorus from the Minneapolis public schools.

All the solo parts were in excellent hands, the sopranos being Marie Tiffany, from the Metropolitan Opera Company; Margery Maxwell, from the Chicago Opera Company, and Hazel Catur; while the tenor and baritone soli were sung by Forrest Lamont, from the Chicago Opera Company, and Raymond Koch.

The Minneapolis Symphony Orchestra furnished the orchestral background and, as always, contributed largely to the success of the whole.

McPhail School News

The annual spring concert by the MacPhail School of Music was an excellent and enjoyable affair. The soloists were Mildred Clyborne, Genevieve Main, Milton Weidenbach, Sara Grossman, Elsie Wolf, Arnold Dahl, Beata Hanson, Dorothy Humphrey, Lucia Cramer, Isabelle Olson and Scott Hartley. President William MacPhail conducted in his accustomed musicianly and resourceful manner.

Another interesting event was a musical soiree by Mme. Bailey-Apfelback, pianist and pedagogue, who presented eleven members from her masterclass, in piano recital on May 20, in the Radisson Hotel.

Macmillen Immediately Re-Engaged in Paris

As the direct result of the success they scored as soloist and conductor, respectively, of the Lamoureux Orchestra in Paris on June 14, Francis Macmillen, the distinguished American violinist, and Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, were engaged by the Pasdeloup Orchestra of Paris to serve in the same capacities at the Pasdeloup Concert on June 25. Mr. Macmillen played the Lalo Symphony Espagnole at his June 14 appearance and repeated it at the Pasdeloup concert with the Carl Goldmark Concerto.

These Paris engagements seem to presage well for Macmillen and those in America who to date have engaged him for the 1925-26 season. Haensel & Jones, his managers, already have closed contracts for him in the following cities:

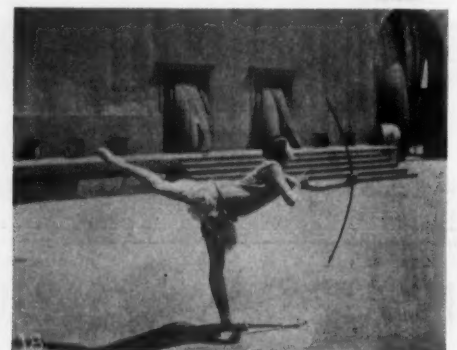
St. Louis, St. Joseph and Sedalia, Mo.; Louisville, Owensboro and Frankfort, Ky.; Terre Haute and Evansville, Ind.; Tulsa, Okla.; Ft. Worth, Amarillo, Dallas, Houston, Galveston and Beaumont, Tex.; Baton Rouge, La.; Natchez, Hattiesburg, Clarksdale, Jackson and Greenville, Miss.; Birmingham, Ala.; Marietta, O., and other musical centers. Macmillen will return to America about July 15.



PRIMEVAL EPISODE.



GODS, GODDESSES AND WARRIORS.



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DIANA AND WOOD NYMPHS.



SCENE IN PERSIAN EPISODE.



DANCE OF THE PACIFIC WAVES.

SCENES FROM ROSARIA, THE PORTLAND (OREGON) PAGEANT, BY DORIS SMITH AND CHARLES WAKEFIELD CADMAN

OPINIONS OF THE PRESS

Olga Samaroff

Something of the esteem in which Olga Samaroff is held by the people among whom she lived as a child and by the city she left to take up her musical career, may be gauged by the newspaper accounts of her return to Galveston, Texas, last winter. "Samaroff Holds Large Audience—Affectionate Interest Attended Recital of Former Galvestonian" is the headline in the Galveston Daily News, December 11, 1924, and the story continues:

Earnestness and an obvious devotion to her art characterizes the playing of Olga Samaroff. Mme. Samaroff drew perhaps the largest audience that has attended a recital of this nature in a long time, and the attentiveness with which they sat through a lengthy program, consisting not of simple, melodious works that strike the popular fancy, but massive, technical and brilliant compositions, was a striking tribute to the artist. Affectionate interest attended the recital because of the fact that Mme. Samaroff was a former Galvestonian. Charming, gracious and queenly, the artist was accorded a fitting ovation throughout the entire performance. While of repressed personality and quiet dignity

of manner, her stage presence and technic are brilliant and assured.

Burnerdene Mason

When Burnerdene Mason, a Negro contralto and pupil of Wilson Lamb, gave her debut recital at Aeolian Hall this spring she received gratifying praise. The New York American headline read, "Burnerdene Mason Charms by Rich Contralto Voice," and referred to it in the review as "luscious contralto voice," then, speaking of the Negro songs added "All the characteristic velvety quality of her voice was revealed with beauty and devoid of effort." The writer said, "She is ambitious and capable and sang several arias demanding intelligent interpretation."

The following are other excerpts from her New York criticisms:

The young singer's principal asset was her voice, which revealed quite a range, and, in the middle register, a tender and velvety quality, while at the same time articulation was clear.—Times.

Miss Mason gave evidence of a voice of unusual quality, with a notable smooth and rich tone, and lower notes of effective depths as well as interpretative skill.—Tribune.

She revealed a true and sympathetic voice which was rich in that curiously stirring quality of tender-

ness which is characteristic of this type, and has something of mystery about it. Particularly the spirituals were admirably adapted to the singer's serene style and personality.—World.

Mme. Mason's program was devoted to an assortment of negro spirituals and operatic arias, her performance of which appeared to give considerable satisfaction to her listeners.—Telegram.

Miss Mason, as was very obvious, did not suffer from nervousness. Her poise and composure were remarkable under the trying circumstances attending a first appearance. She possesses a voice of beautiful quality and good range. . . . Her skill in taking intervals was quite remarkable.—Sun.

Tamaki Miura

Tamaki Miura was the attractive soloist at a concert given in Pittsburgh on April 20 at Carnegie Music Hall for the benefit of Tsuda College, when the Gazette Times commented, in part, as follows:

Most of us can recall this admirable artist's almost ideal personation of her role in Madame Butterfly, but this did not indicate necessarily by any means that she possessed to such a degree as was shown last night, just the qualities that make for success in a song recital.

Tamaki Miura, however, has essentially just that combination of human and musical intuition that make possible success both in the purely lyrical and the more dramatic type of song. In fact, perhaps, the most striking feature of the recital last

night was the remarkably well-sustained standard of artistry and vocalism throughout the entire program. One could, of course, easily like certain numbers better than others, but it would be hard indeed to discriminate between them from the viewpoint of actual performance. Apart from this singularly poised artistry Tamaki Miura has a charming personality on the platform and her gestures and movements generally are delightfully spontaneous, graceful and uncalculated.

Ethel Jones

Ethel Jones, contralto, sang at the Lexington (Ky.) May Festival at the University. While there she was entertained by Dr. Frank L. McVey, president, and his wife, at their lovely mansion on the campus. The day following her appearance, Miss Jones was tendered a tea at Georgetown, (Ky.). The following excerpts from the Lexington paper tell of her unqualified success:

"Superb presentation given great oratorio . . . two thousand persons were held in rapt attention . . . chorus of three hundred . . . Miss Jones given ovation . . . charmed by her low, mellow voice and the nice shadings of feeling her singing exhibited.—Herald.

"The contralto solos were sung with a high degree of artistry by Ethel Jones, whose rich, colorful voice blended perfectly with chorus and orchestra. She has a distinct enunciation and her interpretation left nothing to be desired.—Leader.

Yeatman Griffith Artist Pays Him Tribute

John Claire Monteith, concert baritone, and one of the assistant teachers in the New York studios of Yeatman Griffith, met with great success in his New York activities. Monteith, who has attended six series of the Yeatman Griffith Master Classes, both in the East and in the West, has had in addition to his own private lessons the privilege of working as Mr. Griffith's assistant teacher, under his close personal supervision.

"It has been," says Mr. Monteith, "one of the rare and valuable experiences of a lifetime, to have been able to work in such close contact with such a master teacher of the art of singing as Yeatman Griffith unquestionably is. For a dozen years or more of my own professional experience I was

Conservatory of Music, to give the storied interpretations, thus adding to the interest of the recital.

In accordance with his personal opinion and the precepts of the Sinfonia Fraternity of America, of which Mr. Paalz is an active member, he always selects one American composition for his programs, and on this Scenes from Many Lands he played one by Ernest R. Kroeger, an American musician, who has over three hundred different compositions to his credit.

During the autumn Mr. Paalz and Miss Dickore will give this program before several musical organizations which have asked for it but whose end-of-the-season program could not give it space before.

Goldman Band Concerts

Audiences of enormous size attended the second week of outdoor concerts on the campus of New York University from June 22 to 28 inclusive. The carefully arranged programs were as follows: On June 22, Marche Slav, Tchaikowsky; overture Iphegenie, Glück; Bach's Air and Bourrée; Procession of Knights from Parsifal, Wagner; Scheherazade, Rimsky-Korsakoff; Cornet solo by Waino Kauppi; Intermezzo, Leoncavallo; Intermezzo, Mascagni; and Pan Americana, Herbert. On the 24th, Marche Pomp and Circumstance, Elgar; overture Oberon, Weber; The Lotus Flower, Schumann; Peer Gynt suite, Grieg; overture Light Cavalry, Suppé; soprano solo, Ponchielli; (sung by Edith Ewald) Moment Musical, Schubert; The Emblem of Freedom, Goldman; and waltz Artists' Life, Strauss. On June 26, the first part of the program was devoted to works by Tchaikowsky comprising Marche Slav, overture 1812, Romance, as well as two movements from Symphony Pathétique; other numbers were overture to Poet and Peasant, Suppé; Cornet solo played by Waino Kauppi;

Grieg's Erotik, and March of the Dwarfs; as well as excerpts from Carmen, Bizet. On June 27, Marche Indienne, Sellenick; overture Rienzi, Wagner; To a Wild Rose, MacDowell; Scheherazade, Rimsky-Korsakoff; as well as a group of Victor Herbert's compositions comprising excerpts from The Fortune Teller, A Kiss in the Dark, for soprano (sung by Lotta Madden), Badinage, and excerpts from Algeria; and on Sunday, June 28, the program was of a sacred order containing: March and Chorus from Judas Maccabeus, Handel; overture Iphegenie, Glück; Largo, Handel; Procession of the Knights from Parsifal, Wagner; Peer Gynt Suite, Grieg; (cornet solo) Inflammatus, Rossini; Excerpts from Aida, Verdi, and Hallelujah Chorus, Handel.

At each of these concerts the audience sincerely applauded the band and its popular conductor Edwin Franko Goldman, as well as the soloists.

Barnett and Kammerer in Recital

Burr Barnett, baritone, and Karl Kammerer, pianist, gave a joint recital at the Studio Guild, Steinway Hall, recently. An interesting and varied program was enthusiastically received by a large audience.

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JOHN CLAIRE MONTEITH

seeking such an authority and teacher of teachers. To have been able to study and absorb the principles on which his teaching is based, not only in his New York studio, but in his work for the past two summers in Portland, Ore., and in Los Angeles in his intensive summer courses, is to become thoroughly imbued with the Yeatman Griffith principle of vocal technic. It has been an inspirational musical experience and one of great practical value in my own singing and teaching."

Monteith, who has gone West this summer, spent the month of May in Portland, Ore. He later joined the Yeatman Griffith master class in San Francisco and from there will go to Los Angeles. In addition to continuing his work with Mr. Griffith in Los Angeles, Mr. Monteith will make plans for opening a permanent studio in that city, where he will make his future home.

Leo Paalz Gives Fine Program

Leo Paalz, pianist and writer of technical studies who has been a member of the Cincinnati Conservatory of Music faculty for many years, has the gift of building a program of especial interest to an audience. He gave an interesting program, entitled Scenes from Many Lands, for the Cincinnati Settlement School of Music, and it was so well received that he was asked to repeat it before the faculty, student body and guests of Glendale College, Glendale, Ohio.

As each of the series of compositions presented is really a scene portraying some characteristic of the country of its composer, Mr. Paalz asked Marie Dickore, also of the



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MUSIC ON THE PACIFIC SLOPE

SUMMER ACTIVITIES

IN SAN FRANCISCO

SAN FRANCISCO—Madame Marguerite Melville Liszniewska, American pianist and faculty member of the Cincinnati Conservatory of Music, has arrived in San Francisco where, commencing June 22, she will conduct a series of classes for piano teachers and advanced students. During this past week, Madame Liszniewska was heard in a recital which was attended by members prominent in both music and social circles of this city. The artist proved an amazingly brilliant technician and a most interesting interpreter. Owing to her distinction as a performer and experience along pedagogical lines, Madame Liszniewska will be a valuable acquisition to the large list of teachers who have already congregated here for the summer months.

The Musicians' Union moved into its new quarters on Tuesday, June 9, and celebrated the occasion with a series of entertainments during the entire week. The new edifice is one of which the members of the Musicians' Union may well be proud for it has been planned not only with keen appreciation for its architectural splendor but with regard for the interior, which suggests an atmosphere of warmth and comfort.

The Zech Orchestra, William F. Zech, director, gave one of its excellent concerts recently before a packed house. The enthusiasm throughout the lengthy program was genuine and Mr. Zech and his efficient orchestra received a well merited ovation.

The Pacific Musical Society has elected Mrs. Charles Stuart Ayres as its president for the forthcoming year. Mrs. Ayres will be assisted by efficient officers and an able board of directors, consisting of the following: Mrs. Henry A. Jacob, first vice-president; Henrik Gjerdrum, second vice-president; Violet Oatman, recording secretary; Edith Cauba, corresponding secretary; Harriet Fish, treasurer. Directors: Mrs. Frederick Crowe, Mrs. Charles L. Barrett; Mrs. Rae T. Smith, Mrs. Herman Muller, Mrs. Ludwig Rosenstein and Mrs. Isabelle Arndt.

L. E. Behymer, concert manager of Los Angeles, spent several days here and was greeted and given a hearty welcome by his many San Francisco friends.

Florence Ringo, soprano, was hostess at a delightful reception given in honor of Imogene Peay, pianist, and a former resident of this city. Miss Peay has made an enviable reputation for herself throughout the United States, where she has toured extensively in the capacity of accompanist to several famous artists. About two hundred guests called at Miss Ringo's home during the evening to meet the guest of honor.

Ashley Pettis, pianist and composer, whom California is proud to claim as a native son, was also in town during the past month. Mr. Pettis expects to return here early next fall at which time he will give a number of recitals.

Mary Pasmore, violinist, has returned from a four weeks tour of the middle western states. With her associates, Marie Sloss, pianist, and Vera Poppe, cellist, she gave a series of ensemble concerts and met with unusual success.

Members of the Mansfield Piano School, of which Mr. and Mrs. Hugo Mansfield are directors, gave a recital in the Fairmont Hotel ballroom on the evening of June 3 that attracted such a large audience that many were compelled to stand throughout the entire program. Rarely have piano students between the ages of fourteen and sixteen given such an excellent performance, which once again demonstrated the fineness of the Mansfield method.

The San Francisco Conservatory of Music announces that Ernest Bloch, the distinguished composer who has recently resigned his position at the Cleveland Conservatory of Music, will return here next January to continue his work at the conservatory which he so ably started last summer.

Easton Kent, former tenor soloist of Trinity Episcopal Church and Grace Cathedral, San Francisco, who three years ago left here for New York for a period of study and endeavor in the world's greatest musical center, has returned for the summer for the purpose of teaching and also filling numerous engagements throughout the state. Those who recall Mr. Kent's singing prior to his departure will cer-

tainly look forward with the keenest pleasure to his future appearances.

Mr. and Mrs. Roscoe Warren Lucy and son, Eldon, left here June 11 for Cleveland, Ohio, to attend the Rotary International Convention. They will also make a tour of the Eastern cities, going from Cleveland to Buffalo and then to Boston, where Mr. Lucy received his musical education.

Helen Colburn Heath, the greatly admired soprano soloist and most efficient teacher, introduced a number of her advanced students at Sorosis Club on Monday evening, June 8. A large audience applauded in a generous measure the splendid performance of the young vocalists.

Audrey Beer Sorel presented a number of her pupils in a piano recital at her McClure Street studio in Oakland.

Madame Regis Michaud, a member of Elizabeth Simpson's coaching class, gave an exceptionally fine program in Miss Simpson's studio before a large number of invited guests. Madame Michaud is a rarely gifted pianist who has been guided by Miss Simpson for several years during which time she has been frequently heard in recitals enjoying well merited success upon each occasion.

Marion Patricia Cavanaugh, the talented thirteen-year-old pianist and pupil of Joseph George Jacobson, had the privilege of playing for Guy Maier, the distinguished concert pianist who gave a series of lecture-recitals in Berkeley recently, and received many flattering remarks for her pianistic ability. Mr. Maier was especially delighted over the splendid instruction which little Miss Cavanaugh has received from her teacher, Mr. Jacobson.

The Master School of Musical Arts arranged a program for the series inaugurated by The Emporium, in which the following excellent artist pupils of Lazar S. Samoiloff participated: Louise Niswonger, coloratura soprano; Laura Staska, soprano; Eva Gruminger Atkinson, mezzo-soprano, and John G. Uppman, baritone.

Gladys Boys is attracting much attention through her splendid ability as an accompanist. Her latest success was scored at the recital of Viola Myrick Cottrell, soprano, upon which occasion she appeared as both piano soloist and accompanist.

Doris Olson, composer, pianist and ensemble player, was one of the distinct features at the Pacific Musical Society's recent California composers' program. Miss Olson played the piano part of William J. McCoy's Sonata in a brilliant fashion which revealed her as a pianist of profound intelligence and polished artistry.

Ray C. B. Brown, musical editor of the San Francisco Chronicle has returned from Portland where he went as a delegate for the Musicians' Club of San Francisco to attend the great biennial convention of the National Federation of Music Clubs.

Cesar Thomson has arrived in San Francisco to conduct a class in violin at the Master School of Musical Arts of California. Mr. Thomson will remain here about five weeks. Lazar S. Samoiloff has left for Los Angeles, where he will conduct a Master Class for five weeks returning to San Francisco about the end of July to give another five weeks period of singing lessons.

Manager Selby C. Oppenheimer will introduce to San Francisco concert-goers Madame Sigrid Onegin, famous contralto of the Metropolitan Opera Company who is scheduled to give two recitals here early in January, 1926. Mr. Oppenheimer promises us several new attractions next season among them, Elizabeth Rethberg, dramatic soprano and George Barrere, the famous flutist and his Little Symphony.

C. H. A.

Stray Portland Items

PORTLAND, ORE.—Mme. Schumann-Heink, singing for the benefit of the American Legion Endowment Fund, recently gave two concerts at the Public Auditorium. Author Loesser furnished the accompaniments. There was the usual ovation. Mme. Schumann-Heink appeared in the Rose Festival parade, June 18. She was applauded all along the line.

More than 150 musicians attended the luncheon given by the Fine Arts Club honoring Mrs. John F. Lyons, outgoing president of the National Federation of Music Clubs; Walter Henry Rothwell, conductor of the Los Angeles Philharmonic Orchestra, and Edgar Stillman Kelley, composer. Among the speakers were the guests of honor and William Mansell Wilder, local organist.

The Ellison-White Conservatory has four guest teachers

—Frances Striegel Burke, pianist; Louis Victor Saar, pianist; Cornelius Van Vliet, cellist, and Arville Beldstad, accompanist.

Maxine Telford, violinist, advanced pupil of Susie Fennell Pipes, was heard by an appreciative audience on May 29.

In honor of E. O. Spitzner, president of the Society of Oregon Composers, Jessie Lewis, pianist, gave a reception at her residence, June 3.

Nikola Zan, New York baritone, has a summer class here. J. R. O.

Simmons Reengaged as Church Soloist

William Simmons, American baritone, is starting his sixth consecutive year as baritone soloist at the West End Collegiate Church, New York City. This position is undoubtedly one of the most prominent and highest paid positions in the country. Few churches demand as much of its soloists. From October 1 to May 1 the quartet of this church, composed of Florence Hinkle, soprano; Rosa Hamilton, contralto; Robert Quait, tenor; William Simmons, baritone, and Henry Hall Duncklee, organist, sing an ora-



WILLIAM SIMMONS.

tio at every Sunday afternoon service, not only the standard oratorios, but many other fine works which are seldom heard. These musical services are attended by many prominent musicians, as well as by the general public.

Mr. Simmons succeeded Arthur Middleton, who was soloist in this church for a number of years. Paul Althouse, tenor, also formerly was a member of this quartet. Few organists can boast of a greater understanding of the oratorios and general sacred music than Henry Hall Duncklee.

Reber Johnson at Woodstock

Reber Johnson, violinist, is enjoying a two weeks' vacation at Woodstock, N. Y., in the Catskills. While there Mr. Johnson will take part in the Sunday concerts which are held in the theater at Maverick. The program for June 21 included a string quartet by Haydn and the American Quartet by Dvorak. The other artists who played with Mr. Johnson and who are members of the music colony at Maverick, are Horace Britt, cello; Paul Le Maye, viola, and M. Combel, violin.

Ralph Angell Accompanied Anna Case

Ralph Angell was the accompanist for Anna Case on March 28, at Chalfonte-Haddon Hall, Atlantic City. In an article which recently appeared in the MUSICAL COURIER, the impression was created that Helen Chase accompanied Miss Case. The other two artists who appeared at this concert were Tandy Mackenzie and Richard Hale, who were both accompanied by Miss Chase.

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ACROSS THE COUNTRY

Augusta, Ga.—A recital of merit was given in the Tubman High School Auditorium, on June 1, under the direction of Prof. James B. Bartch. The event was presented under the auspices of St. Luke's M. E. Sunday School. The program was arranged by Prof. Bartch and all the soloists who appeared were his pupils. These included Meta H. Corliss, Mrs. George Durban, Mary Shivers, Marian F. Bailey, Louise C. Adams, Nellie Egbert, Mrs. William Ashe and C. A. Owens. The chorus was also composed of the vocal pupils of Prof. Bartch, both from Augusta and Aiken, S. C.

Austin, Tex.—Music Week was well celebrated here from May 3 to 10 when churches, organizations, schools, clubs and individual musicians combined to make this event a success.

Birmingham, Ala. (See letter on another page.)

Bainbridge, Ga.—Under direction of Elizabeth Gilbert, Nevin's Land of Heart's Desire was recently given here for the benefit of the High School Athletic Fund, and a substantial sum was netted. Participants were the Euterpean Club, a woman's chorus, which has been admirably trained by Miss Gilbert; Solon Drukenmiller, Atlanta tenor; Mrs. B. S. Brinson, Greenville, Fla., pianist; Lester Bush, baritone; Katherine Bell, alto; Fannie Mayes, mezzo soprano, and Mrs. Atticus Parker, soprano, all of Bainbridge. Mrs. Emmett O'Neal was the capable accompanist. Mainly success of the brilliant program is due to the untiring efforts of Miss Gilbert, who has built up a musical spirit in Bainbridge previously unknown here.

Mrs. L. S. Grimm arranged a community sacred song service which was given at St. John's Episcopal Church, June 14, and the program presented by Mrs. Grimm, Elizabeth Gilbert, Lester Bush, Atticus Parker, C. M. Shaeffer and Frances Mayes. Frances Mayes and Mary Wheeler were the accompanists.

Elizabeth Gilbert is the director of music for a two weeks' revival service being held at the First Methodist Church.

Boston, Mass. (See letter on another page.)

Brandon, Man., Can.—The annual spring recital by graduate and undergraduate students of the conservatory department of Brandon College occurred May 29, in the First Baptist Church.

A successful year of Brandon College Euterpean Society was completed early in May when an all piano program was presented by senior students and members of the faculty in Clark Hall.

On June 5, pupils from the studio of Esther Moore, Brandon College music faculty, were heard in their final drawing room recital for this year.

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Grand Rapids, Mich. (See letter on another page.)

Jacksonville, Fla.—Jacksonville College of Music's Second Annual Spring Festival took place in the Duval Theater recently before a capacity audience. The ensemble work of the chorus did excellent work under the baton of Prof. Lyman P. Prior. This body of singers comprised members of St. John's Episcopal Church Choir and students in the College's voice department, of which Mr. Prior is director. Mrs. Theodore G. Croft sang the solo part in the oratorio, The Redemption, which was admirably rendered. Others appearing on the program were Dorothy Croghan, pupil of Mme. Volberg Collett; John B. Lucy, pupil of George Orner; Gladys Thornton, Camille Arnold and Prof. Orner.

Lewiston, Me.—Unusual was the May pageant, May 5, at the Universalist Church. This was the Evolution of the English May Day and was in five episodes. About fifty children and young people participated. Mrs. Ernest H. Carritt coached and Helen Benner was the pianist. Preceding, a delightful organ recital was given by Mrs. Olin B. Kemmerer.

May 6, Edward Little High School, Auburn, gave as its annual operetta, at Empire Theater, Gilbert and Sullivan's Patience. Principals, who had unusually good voices, were Elizabeth Fowler, Marion Kimball, Libby Goldman, Doris Gammon, Pauline Yeaton, Ardin Boivin, Harold Dow, Alvin Clarke, Roger Perry and Albert Gailey. E. S. Pitcher, director of music in Auburn schools, was the director and the orchestra was from the Edward Little High School musical aggregation.

To end the music week programs in May was an opera recital of Roberto Vanni's pupils at Lewiston City Hall. Signor Vanni appeared in one number with Mary Franckus and Pierre T. Perreault. He was a former Metropolitan artist and has been in this city for about two years. Guest artists were Alphonse W. Cote and Gertrude Burke. Special mention should be made of the splendid voices of Mary Franckus, who will go to Italy soon for further vocal study; Madeline Higgins, who has a well developed coloratura voice; James Tewhey, a new bass baritone, and Rosario Tremblay who was twice recalled. There were about 2,000 in the audience.

The Bates Community Vespers featured the best singers

of all church choirs in Lewiston and Auburn, both Protestant and Catholic. The organists were Gladys C. White and Wilfred Tremblay. Soloists were Eva Foster Spear, lyric soprano; Alphonse Cote, tenor; Fred Clough, baritone; Mrs. E. H. Carritt, mezzo soprano, and Avard Richman, tenor. A striking feature was the singing of America, My Country, written by George W. Horne, supervisor of music in the Lewiston public schools, who directed a grammar school chorus of sixty in the rendition.

The concert of the Orpheon Men's Singing Society given here in May, with Leon Rothier, Metropolitan basso, and Mario Chamlee, the tenor, was attended by over 2,500. It was artistically one of the most outstanding musical events of the season. Both Mr. Rothier and Mr. Chamlee were in fine voice. Frederic Persson, of New York, accompanied the guest artists, and Yvonne Reny, of Auburn, the club.

Prof. W. R. Chapman, who is on his second tour of Maine cities and towns this season, with Muriel Wilson, soprano, and Walter Mills, baritone, gave a concert at Littleton Campgrounds in Aroostook County, June 5, which was attended by over 5,000. Music Festival Chorus from Houlton, Caribou, Presque Isle and Fort Fairfield assisted. The tour is eminently successful and the artists are meeting with enthusiasm wherever they appear. Prof. Chapman feels that the Littleton concert may be the beginning of a real Aroostook Music Festival to be held annually.

Charles Leech Gulick, of New York, the organist, who has been on a summer tour of the New England States, gave a well attended organ recital at the Pine St. Congregational Church on May 24. Grace Ellis, coloratura soprano, and Fred A. Clough, baritone, assisted. Their accompanist was Florence A. Wells. Mr. Gulick included his own Nuptial March as one of the numbers. The service was a union of the several Congregational churches of Lewiston and Auburn.

Minneapolis, Minn. (See letter on another page.)

Omaha, Neb.—The Apollo Club, a male chorus of about forty voices, conducted by Frank Van Gundy, gave a concert recently at the Brandeis Theater, with Bertha Farner, soprano, as assisting artist. The club sang a representative selection from the male chorus literature in such manner as brought forth all the varied moods and characteristics involved. Mr. Van Gundy showed his usual firm grip of the many details of choral conducting. Bertha Farner made a thoroughly lasting impression, singing an aria by Rameau and two added groups in such a way as to win immediate favor. Gladys Gwynne supplied the piano accompaniments.

The Orpheum's Male Chorus, directed by Fritz Al Carlson, gave its spring concert, May 20, at the Orpheum Theater. This chorus has about fifty members and is always heard with pleasure. The assisting soloists were Mrs. Verne Miller, alto; Henry Cox, violinist, and Martin W. Bush, pianist.

Cowen's cantata, The Rose Maiden, was given, May 26, at the Technical High School by the school choral club, conducted by Warren Watters. Soloists were Mabel Allen Smail, Hazel Smith Eldridge, Hall Clovis and Harry Disbrow. The West String Quartet accompanied.

Doris Doe, New York alto, and J. H. Sims, local organist, were heard in concert, May 24. Miss Doe's rich, highly colored voice and intelligent interpretations brought enthusiastic reaction from the audience. Miss Doe sang one group with organ accompaniment played by Albert Sand, and another to the piano accompaniment of Jean P. Duffield. Mr. Sims likewise gave much pleasure by his well played organ numbers. He has just completed his thirtieth year

of service as organist and choirmaster of the Church of All Saints.

Paris, Tex.—On May 23, Corinne Dargan-Brooks presented a number of piano students in her thirty-third student musicale. Those who appeared were Helen Blair, Eva L. Hamblin, Virginia Baxter, Sarah E. Fitzgerald, Mary M. Lummus, Eleanor Scott, Frances Deavers, Phillips Brooks, Mary S. Hudson, Emma L. Walker, Martha Floyd, Mrs. Joe Haynes, Katherine Tolbert, Edith Johnson, Helen Montgomery, Margaret Sharer, Rosa L. Haynes, Marie White, Mary P. Norris, Lucile Gatlin and Pauline Bledsoe.

Portland, Ore. (See Music on Pacific Slope.)

Rockland, Me.—Gertrude Saville, Rockland pianist and teacher of piano, and George Parker, both of this city, were married, June 1. Mr. and Mrs. Parker are to reside in Portland, Me.

San Antonio, Tex. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Turner Center, Me.—James W. Leadbetter, of North Stratford, N. H., and Eleanor T. Haskell, teacher of piano and elocution at Leavitt Institute here, were married on June 6. The bride graduated from Dean Academy of music and was a piano pupil of Heinrich Gebhard in Boston.

Waterville, Me.—Coburn Classical Institute piano students gave a largely attended recital for their thirty-seventh annual here. Selections were well played and memorized, reflecting great credit on the instructors in this department.

Washington, D. C. (See letter on another page.)

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| KATHARINE M. ARNOLD , 93 Madison St., Tiffin, Ohio. Arnold School of Music. | GLADYS MARSALIS GLENN , 1605 Tyler Street, Amarillo, Tex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo. | MRS. U. G. PHIPPEN , 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July. |
| ALLIE E. BARCUS , 1006 College Ave., Ft. Worth, Texas. | MAUDELL LITTLEFIELD , Dunning School of Music, 3611-13 Main St., Kansas City, Mo. Normal Classes June, July, August. | VIRGINIA RYAN , 940 Park Avenue, New York City. |
| ELIZETTE REED BARLOW , 48 George St., New Bern, N. C. Normal Class, August 1, Asheville, N. C. | CARRIE MUNGER LONG , 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, July. Chicago, August and September. | MRS. STELLA SEYMOUR , 1219 Garden Street, San Antonio, Tex. |
| BEULAH B. CROWELL , 201 Wellston Bldg., 1506 Hadlamont Ave., St. Louis, Mo. Summer classes, June, July, August. | HARRIET BACON MACDONALD , 825 Orchestra Bldg., Chicago, Ill. Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10. | ISOBEL M. TONE , 626 S. Catalina St., Los Angeles, June, 1925. |
| MRS. JEAN WARREN CARRICK , 160 East 68th St., Portland, Ore. | | MRS. S. L. VAN NORT , 224 Tuam Ave., Houston, Texas. |
| DORA A. CHASE , Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y. | | MRS. H. R. WATKINS , 124 East 11th St., Oklahoma City, Okla. |
| ADDA C. EDDY , 136 W. Sandusky Ave., Bellefontaine, Ohio, July 21. | | |

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BIRDICE BLYE

has returned from a successful concert tour of three months in California, where she gave a large number of recitals in the principal cities during March, April and May. En route to the Coast, Miss Blye gave recitals in New Orleans, Houston, Galveston, San Antonio and other cities. In addition to her other California recitals Miss Blye was engaged to give a recital, May 8, during Music Week in San Jose, Cal., which was featured as the great event of the week.



MR. AND MRS. CHARLES HACKETT ABROAD.

Charles Hackett, the American tenor, is a great favorite across the water and has been busy at one first-rank opera house or another for the last several months. Now he is taking a little rest before returning home for the Los Angeles opera season in September. One picture shows him in a garden chair at the villa of his wife's family in Allassio, on the Italian Riviera; in the other photo he and Mrs. Hackett are attending the races near Milan.



YVONNE D'ARLE,

principal singer with the St. Louis Municipal Opera Company this season, is shown here as Rose Maybud in Gilbert and Sullivan's Ruddigore. The St. Louis Star wrote that "she was the very quintessence of rustic loveliness with a spice of elfish drollery almost unseemly in a grand opera singer." The St. Louis Post Dispatch wrote: "It appeared to us that Miss D'Arle struck exactly the right tone in her impersonation of Rose Maybud, one of those demure but thoroughly wide-awake virgins whom Gilbert delighted to burlesque. The prima donna sang beautifully, was lovely to look upon, and acted with exquisite grace and humor. Miss D'Arle will be heard in Rob Roy, Cavalleria Rusticana, The Merry Widow, and, during the week of July 8, in Ermine. The season has been extended two weeks, closing August 16.



ON BOARD THE ACQUITANIA.

Sascha Jacobsen, Dusolina Giannini and Daniel Mayer en route to Europe, where both Giannini and Jacobsen have made notable successes recently.



DORSEY WHITTINGTON,

concert pianist (right) with Charles King, accompanist, and Carl Schlegel, Metropolitan Opera baritone, snapped at the White House, after being received by President Coolidge. Mr. Whittington's Washington engagement was included in his successful Southern tour.



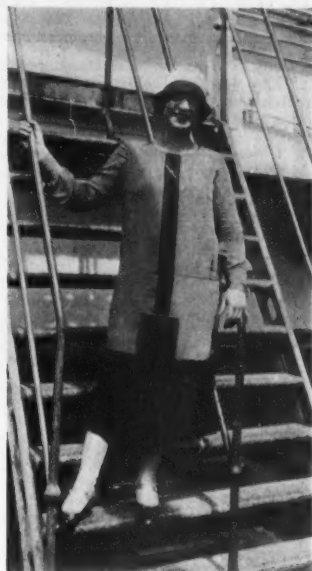
WILDERMANN INSTITUTE GRADUATING CLASS.

Left to right: Mildred Behlen, of Brooklyn, winner of the Intermediate Class director's silver medal; Yetta Sanntorzic, of New York City; Sara Goodman, Madeline Miller, Mrs. Curtis E. Neumann, Angeline Rizzo, Jane Petranich, all of Staten Island. Sister Imelda Tempfli of the Daughters of Divine Charity of Vienna and Budapest whose Motherhouse is in Arrochar, S. I., was also a senior graduate, but Sister Imelda's picture is not permitted to appear, in accordance with the rules of her order. She was the winner of the Institute gold medal. (Photo by Sol. Young.)



INGA JULIEVNA,

in Spanish costume. Mme. Julievna, who is a Norwegian lyric coloratura soprano, has been engaged to star in one of the operettas soon to be produced by Fred C. Whitney. She has just been granted her final decree of divorce from Kenneth Earl Laughton, the actor. (Sketch by Esther Gorchov.)



LIZA ROMA,

soprano, photographed on the S. S. Zealand on June 4 prior to sailing for a summer abroad. Miss Roma already has been booked for a number of engagements for next season.



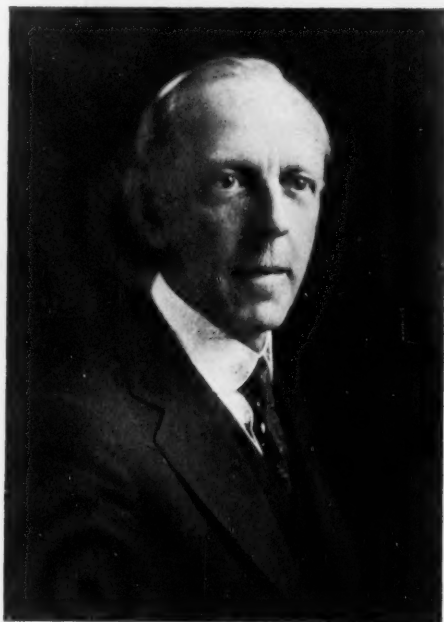
ANNE JUDSON,

contralto, artist-pupil of May Stone, who has been engaged to appear as soloist with the Cincinnati Symphony Orchestra. Miss Judson is preparing an extensive operatic repertory with May Stone which includes the principal contralto roles in *Il Trovatore*, *La Gioconda*, *Madame Butterfly*, *Samson and Delilah*, *Rigoletto*, *Martha*, *Andrea Chenier*, *Cavalleria Rusticana*, *Ballo in Maschera* and *Erda* in the Ring. The inscription on the photograph reads: "Am so thankful for knowing you. So grateful for your guidance. My admiration and love always—Anne Judson." (Photo by Mishkin.)



VIOLINIST AND CONDUCTOR
EN ROUTE.

This snapshot shows Francis Macmillen, the violinist, and Vladimir Shavitch, conductor, en route for Europe. The picture was taken on board the steamship *Araguaya*, which made the trip via Bermuda. The concert given on the ship was under the patronage of Lady Patricia Ramsay, formerly Princess Patricia, of Connaught, who was also a distinguished passenger. Mr. Macmillen was the soloist at a concert of the *Lamoureux Orchestra* in Paris on June 14, under the direction of Mr. Shavitch.



RALPH L. BALDWIN,

who, at the annual commencement exercises on June 15 had the degree of Bachelor of Music conferred upon him by Trinity College, Hartford, Conn. Mr. Baldwin is director of music in the Hartford public schools, director of the New York Mendelssohn Glee Club and the Choral Club of Hartford. (Photo by Johnstone Studio, Inc.)



DR. HEINZ UNGER,

German conductor, on board the Finnish steamer *Ariadne*, on the return from Leningrad, where he conducted the *Philharmonic Orchestra* with unusual success.



WALTER MILLS,

baritone, who is achieving much success this year. He was engaged by William Rogers Chapman for two spring tours and will appear at the Maine Festival in October with Margaret Matzenauer. Mr. Mills gives all the credit for his success to his teacher, Alice Garrigue Mott. (Photo by Roscoe Rae Tullis.)

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending June 25. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Oliver Ditson Company, Boston)

ORGAN MUSIC

Irish Air, from County Derry, transcribed and paraphrased by Edwin H. Lemare.

A Song of Summer, by Edwin H. Lemare.

Andantino, in D flat, by Edwin H. Lemare.

Spring Time, by Edwin H. Lemare.

Trios for Violin, Cello and Piano

At Dawning, Cadman, arranged by Karl Rissland.

The Swan, Saint-Saëns, arranged by Karl Rissland.

Eili, Eili, arranged by William Arms Fisher.

Violin and Piano

Eili, Eili, arranged by William Arms Fisher.

Contemplation, by Karl Rissland.

Waltz Dreams, by Karl Rissland.

Merry Dancers, by Karl Rissland.

Harp Solo

At Dawning, Cadman, arranged by Julie Keilar.

Saxophone

At Dawning, Cadman, arranged by Jascha Gurewicz for E flat alto saxophone or C melody saxophone.

(G. Schirmer, Inc., New York)

Seeing Russia With Teacher, ten descriptive duets for the piano, by Leo Ornstein. Sets I and II published separately.

Two Little Ballet Dancers, for piano; Pierrot, Pierrette (published separately), by L. Leslie Loth.

Remembrance, Gavotte et Musette (published separately) for piano, by Paul Zilcher.

Melodie Triste, an elegy for the piano, by Gustav Klemm.

Chimes Fantasy on Foster's My Old Kentucky Home, for piano, by Louis Hintze.

Gavotte, Clun, Pembroke, for piano (published separately) by H. Balfour Gardiner.

Concert Study in D flat, for piano, by N. Louise Wright.

An Old-Fashioned Love-Song, for violin and piano, by Ida Bostelmann.

Evening Revery, meditation for cello with piano accompaniment, by Kummer, revised by Paul T. Miersch.

REVIEWS

Books

(G. P. Putnam's Sons, New York)

The Story of Irving Berlin, by Alexander Woolcott. —This is about the best of biographies. It reads rather like a romance than the story of a real person, and this is not because there is anything in the least romantic about Berlin and his career, but because, like fiction stories, the author weaves a fabric of local atmosphere about his hero that adds greatly to whatever interest that hero may individually possess.

In the case of Berlin, as hero of this romance, it may be said at the outset that he possesses very little interest indeed. Divested of his curious surroundings, he would scarcely be worth reading about. This story could be told in a few words—a Russian Jew, living with a large family in New York's lower East Side, he found himself, as a boy, earning less than others of the household. Not willing to be a burden on the others, he left home and, casting here and there for means to earn a living, discovered, somehow, that he could sing, and became a "singing waiter." As what a "singing waiter" is, one must refer the reader to the book. Like so much else in it, this is to most people a new world—indeed, from the beginning, as at present, Berlin has lived and lives in a world so utterly unlike that familiar to the sort of people who will read this book, that—as already said—the book is a romance taking us into a foreign land, and not a very pretty one, either.

If it was quite by accident that Berlin drifted into the business or profession of "singing waiter," it was equally by accident that he drifted into the profession of writing, first the words for songs, then the whole song, words and music, too. The story of it is this: When singing, as a waiter, he used to make up extra verses to the popular hits of the day. So it became known that he could write words, or, rather, invent words, and he and a musical friend determined to write a song, the friend, of course, the music, and he the words. The story of how he came first to make his own music is this: Having made some verses he took them to a publisher in the hope of selling them. "Well," said the publisher, "I suppose you've got a tune to this?" "Yes," lied Berlin, and was told to go into the next room where the "arranger" would hear it and note it down. Berlin made up the tune on the spot—how many of us could have done it?

From that time onward it was all plain sailing. He was engaged in the song writing business which, thanks to his undoubted genius, has made of him, at the age of thirty-six, a millionaire. He has been writing for eighteen years and has over 300 songs to his credit, many of them real hits. The amusing, or shocking—or expressive—thing about it is the curious mentality of the public of America that is willing to absorb in such huge quantities songs of this calibre. The words—except when they are comic—are simply awful! More dreadful sentimentality it is quite impossible to imagine. Yet the impression one derives from Mr. Woolcott's book is that the words help the sale of the songs.

However that may be, the music is often the best of its kind. Its success is not to be wondered at. What is to be wondered at is that a man of no musical training whatever has been able to do what Berlin has done. The simple song tunes one understands, but some of the complex rhythms he has evolved suggest the hand of the master, which Berlin most assuredly is not.

One thing is sure—every aspiring popular song writer

should carefully study this book. He (or she) will discover how much more perspiration than inspiration has gone into the making of Berlin's success. It is described, for instance, how, having no piano and no place to work of his own, he used to go to the publishing house at two o'clock in the morning and finish off the night grinding away at the making of his career.

Then it must also be remembered that he was always before the public. At fourteen he was singing in East Side restaurants or saloons for the pennies that were thrown to him. That would have meant nothing had he not possessed genius, ambition, determination and the moral fibre that prevented him from turning into a wastrel. On the other hand, one sees, given such metal, what fine tempering and moulding such upbringing was.

The subject need not be enlarged upon, but one must, before terminating this all too brief review, again commend Mr. Woolcott upon an extraordinarily fine piece of work.

MUSIC

(J. Fischer & Bro., New York)

Two Songs, by Harry Reginald Spice. The titles are: Thalatta and The Choice, the poems being respectively by O. M. Dennis and W. M. Letts. The tunes are of Irish flavor, that of The Choice distinctly so, the other more subtly touching upon the idiom. They are excellent songs, very vocal, written by a man who evidently has an instinctive feeling for the singer and the footlights. This is such music as will "get over." Thalatta, which has, as subtitle, The Sea, is dedicated to Reinald Werrenrath.

(H. E. Woodruff, New York)

Woodruff Intensive Method for Learning to Play the Piano. Fifteen attractive, easy pieces, graded, with all the major and minor scales, presented in a new way. For beginners, children or adults. Book I. Complete. Eight pages. This book contains the entire first year work, which serves to show that Mr. Woodruff believes in thoroughness. All of the music is to be memorized. The first pieces are for the hand at rest—five note pieces—and the range is gradually enlarged, a note at a time. Scales begin on page three and continue to the end of the book. This method is to be commended for its real scientific basis.

(Novello & Co., London)

Two Traditional Hebrew Melodies, arranged for mixed chorus and solo, a cappella, by H. Lindsay Norden. The titles are: Who Is Like Thee and O God of Our Fathers (Benediction). The words are English only. The arrangements are excellent, and both pieces are effective, devotional and impressive.

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GOTHAM GOSSIP

ADELE L. RANKIN'S AFFAIRS

Adele Luis Rankin will be under the management of Harry and Arthur Culbertson next season. Miss Rankin sang the role of Freia in Rheingold with success at Carnegie Hall, New York, last November. Until February she devoted her time exclusively to her vocal class, owing to the many demands for her artist-students. Since then she has filled a number of engagements, among them the Elks Club, Irvington, N. J., Altruist Club, Waldorf-Astoria Hotel, Woman's Republican Club (Bronx), First Presbyterian Church, Washington, D. C., The Y. M. C. A. Choral Society, Haverstraw, N. Y., The Y. M. C. A. Choral Society, Peekskill, N. Y., and the Civic Club, Newark, N. J. She also conducted three performances of community choir concerts in Jersey City. June 18 she gave an evening of song by artist-students in her attractive studios, Metropolitan Opera House, Misses Baird, Perron, Ehrhardt, Marrett, Messrs. Joyce and Radcliff participating.

ALICE MARGUERITE HAWKINS SONG RECITAL

A song recital of interest was that of Alice M. Hawkins in the Masonic Temple, Richmond Hill, L. I., May 15, when the fair singer sang a program of eighteen numbers, largely by modern composers, assisted by Jean Stockwell, violinist, with Minnabel Hunt, accompanist, and Julian Huarte, composer, playing for his own songs. Miss Hawkins, pupil of Carlos Sanchez, has an excellent voice, bright, clear and expressive, and has made splendid progress since last heard.

MERX-HOFFMANN JOINT RECITAL

When Hans Merx sings a recital of German lieder, his audience hears both perfect diction and lieder singing. His program at Chickering Hall on June 4 included a group of Schubert favorites: An die Musik, Frühlingsglaube, Fischerweise, and An die Leyer, of which the first two were particularly noteworthy. Other lieder programmed were Brahms' O wüsst' ich doch, beautifully sung; Dvorak's An den Wassern Babylon's; Mahler's Rheinlegend, and Wo die schönen Trompeten blasen. His closing group listed Der Genesene an die Hoffnung, and Bitterolf (Hugo Wolf), Heimkehr, and Mit Deinen Blauen Augen (Strauss).

Mr. Merx was assisted by Lisbet Hoffmann-Kochler, pianist, who played Mendelssohn's Scherzo, Schumann's Intermezzo op. 4, and Beethoven's Ecossaises; other numbers included Paul Juon's Naiads, Karg-Elert's Nachklang, Koehler's Little Sketch and Godard's Valse Chromatique, in which latter she displayed much technical ability. Her final group included the Rubinstein Etude de Concert, and two Liszt numbers, Le Mal du pays and La Campanella. The Liszt numbers deserve special mention for the exquisite delicacy with which they were played; her playing is on the whole warmly sympathetic and full of spontaneity.

Both soloists were repeatedly encored, and pleased an enthusiastic audience.

Edward Rechlin was at the piano for Mr. Merx, and accompanied in his usual delightful fashion; he is an accompanist who understands his art.

BLIND SAMUEL DIAMOND PLAYS

The old Steinway Hall has passed, and the last recital there took place on the last day of May, 1925.

Is it not fitting that the one to play the closing recital should be a young man whose eyes are forever closed to the outward brightness of life? The inner light of a happy soul illumined the face of Samuel Diamond, a tall, blind lad of nineteen years, pupil of Gustave L. Becker, who played an ambitious program with scarcely a noticeable hesitation, even in the most difficult passages. In the Chopin B flat Scherzo the difficult runs were smooth and clear, and with understanding and variety of tone color.

The Liebestraum was played with tender feeling and beautiful touch, and the wide skips of Rubinstein's Valse Caprice were accomplished apparently without effort—an exacting piece for a more mature artist, blessed with perfect eyesight. The Brahms Rhapsody was played in masterly fashion, and the program closed with a brilliant rendition of MacDowell's Polonaise in E minor.

Mr. Diamond's first teacher, Herman Jacobs, also blind, addressed the audience, which applauded enthusiastically throughout the program.

MADOLON W. EILERT PUPILS' RECITAL

Five girls and one boy participated in the June 6 pupils' recital at the residence-studio of their teacher, Madelon W. Eilert. They were Ruth Pyser, Isabelle Berg, Louise Cerabone, Janet Davis, Mary Sanders, and Harold Jason, playing pieces by Low, Gurliitt, Heller, Henselt, MacDowell, Beethoven, Massenet, Moszkowski and Grieg. All the young folks showed careful preparation and played accurately, using the pedal tastefully. Some played a duet with their teacher as well as a solo, showing the best feeling for team-work.

ANNA MCCLELLAN ROESCH PIANO RECITAL

An attentive audience listened to a graduation recital given by Anna McC. Roesch at the New York School of Music and Arts, Ralfe Leach Sterner, director, June 4. The young girl has pianistic gifts, and a decidedly intellectual bend to her musical talent; this was shown in the way she played the prelude and fugue, C minor (Bach), and Beethoven's Sonata with variations. A group of Chopin pieces included the study in G sharp minor, immediately followed by the same work in the Godowsky transcription for the left hand alone. Mendelssohn's Rondo Capriccioso was clearly played and a big climax attained in the closing staccato etude (Rubinstein).

DAMBAMN PUPIL IN HOME RECITAL

Alda Ott Prigge, contralto, who gave a pleasant recital a year ago, has made fine progress since then, so that her recital of May 29, in Plainfield, N. J., (Lucille Blake at the piano) showed a voice of sympathetic quality, com-

bined with intelligent interpretation. She sang eighteen songs and arias among them The Erlking, (Schubert), Where E'er You Walk, (Handel), Voce di Donna, (Ponchielli), and songs by the Americans Strickland, Ware, Burleigh, Nevin, Vannah, and Hawley, before a large audience and had to sing several encores.

MRS. LEWIS W. ARMSTRONG'S PUPILS' RECITAL

The annual June recital by pupils of Mrs. Lewis W. Armstrong at Wadsworth Avenue Baptist Church, June 12, brought forward half a hundred pianists of various degrees of advancement who played compositions by classic and modern composers. Certificates were awarded to the following: Catherine Elizabeth Albert, Olga Marie Bendix, Charlotte Anna Kubo and Dorothy Marie Palmer. The Treble Clef Club for Girls is a regular feature of Mrs. Armstrong's teaching; they meet monthly for musicales, study the lives of musicians, and play educational musical games.

IOLANTHE BY MADISON AVENUE PRESBYTERIAN CHOIR

The Gilbert and Sullivan somewhat stilted and artificial sounding (for modern ears) Iolanthe was given by the choir of the Madison Avenue Presbyterian Church on three evenings, the cast being as follows: Strephon, Burtis Squire; The Earl of Mountararat, James Mennie; The Earl of Tolloller, Ben Greenhalgh; Private Willis, Harold Parks; The Train-Bearer, Henry Beecken; The Lord Chancellor, James Woodside; Iolanthe, Elizabeth Spalding; The Fairy Queen, Alice McComb Ripple; Celia, Leila, Fleta, fairies, Irene Stern, Emma Blomquist, Anna Herrlich; Phyllis, Elsie Johnson.

All of the principals were very familiar with their parts, so that the singing and acting was enjoyed. Elsie Johnson was a star, and Elizabeth Spalding likewise. John Read, stage director, Seth Bingham, musical director, and Charles Doersam, pianist, deserve credit for the performance.

EVA EMMET WYCOFF IN CHICAGO AND ASHLAND

Friends of Eva Emmet Wycoff, soprano, well known in New York, have received a program of her May 24 recital, in Highland Park, Ill. A clipping from the Ashland, Wis., Press announces her intention of resuming her former summer class there, and says "Music lovers will be glad to welcome Miss Wycoff back to Ashland."

KROEGER INTRODUCES FLORENCE STREIT

Ernest R. Kroeger of St. Louis, introducing Florence Streit, writes, "She is a fine soprano who studied five years in Milan and appeared in opera there; she is a very fine young woman and well deserves everything good." New York friends of Mr. Kroeger are interesting themselves in her success.

Two Chicago Recitals for Macmillen

Francis Macmillen will give two recitals in Chicago next season at the Studebaker Theater, the first on November 15 and the second on March 28.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

News of the change of policy at the Rivoli, beginning on July 12, was indeed a great surprise to all who have frequented this theater for years and who have become thoroughly accustomed to the form of entertainment now offered there. Mr. Riesenfeld, managing director of the Rivoli-Rialto, announces that he has engaged Ben Bernie and his jazz band, which will be the sole attraction other than the usual feature picture, news reels and pictorials which change each week as formerly. It remains to be seen what this innovation will mean. As far as patronage is concerned there seems to be little doubt but that the jazz policy will be exceedingly popular with the Broadway crowds. There will be the usual introduction of all new jazz numbers, and those interested in this particular branch of music will find exactly what they want in Mr. Bernie, who holds a place among the finest exponents of this type of music.

It is the young singer who will be most affected by this change of policy, as it means the loss of another opportunity for appearances. In view of the fact that there are not an encouraging number of outlets for singers and instrumentalists, these great New York clearing houses were of great value to them. From Broadway's motion picture theaters there have come in the last few years some excellent artists of all types, who are forging ahead to first rank or have already attained it—Jeanne Gordon, of the Metropolitan Opera, for instance, having started in New York at the Rivoli, and Mario Chamlee at the Rialto. Many others, too, had their first New York opportunity in these theaters under the splendid auspices which have always surrounded Mr. Riesenfeld's theaters.

New ideas are always acceptable, and no doubt the new policy will bring about many radical changes, but it seems too bad that the singer and the instrumentalist, who not only made their living there but who were developing their artistic life, will no longer have this opportunity. This of course does not include the large symphony orchestra which has been there since the opening. The most serious aspect from the singer's viewpoint is that, if this is successful at the Rivoli, it will have great effect on other large theaters throughout the country.

LUCKY SAMBO

Lucky Sambo, now running at the Colonial Theater, is one of the peppiest of the summer shows, the music being tuneful if not unusual. Three of the cast are deserving of first mention: Johnny Hudgins, the dancer, who "stops the show" at each performance, and two new comedians, Joe Byrd and Tim Moore, as Rufus and Sambo. Their comedy is largely new and they get many a genuine laugh. Arthur Porter as Doc August handled his part with accustomed cleverness, and of the singers, Lena Wilson particularly gets across with the audience, being recalled several times after I Don't Want a Man of My Own. The book is the poorest part of the performance, having little wit or dash. But the chorus is good-looking and how they do work! Lucky Sambo should have a good summer run.

THE PICCADILLY

Fredric Fradkin, conductor of the Piccadilly Orchestra, opened the program last week with a selection from Friml's *The Firefly*, which was given an effective performance. John Hammond rendered two organ numbers, Mendelssohn's Rondo Capriccioso and Remick's By the Light of the Stars. A lovely stage setting of beautiful Venice with its gondolas made an exquisite scene while the organist played the Remick number. Olive Marshall, lyric soprano, sang Westell Gordon's One Little Dream of Love, disclosing a voice of fine quality and excellent diction. This ballad has been very popular this season and many concert singers have been programming it as a special number. Judging from the applause Miss Marshall received, both the number and her clear soprano voice met with the approbation of her hearers. Mr. Fradkin also contributed two violin selections, Caprice Viennois (Kreisler) and Chanson Bohemienne (Baldi-Fradkin), which he played in his own inimitable way. How Baxter Butted In, with Matt Moore and Dorothy Devore, was the feature film.

THE RIVOLI

The feature picture at the Rivoli for last week was *Lost—A Wife*, the star being Adolphe Menjou, who has come to be looked upon as one of the cleverest of our screen actors. The new cooling system at the Rivoli evidently has much to do with the large crowds, but it must not be overlooked that the programs have been especially good of late. The new proscenium arch which John Wenger completed recently and the new decorations have added to the attractiveness of the place. The orchestra played selections from Paggiacci with Mr. Riesenfeld himself conducting many of the performances, and each time it was a signal for much applause.

The best liked musical number, however, was entitled



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Under Hawaiian Skies, with Tandy MacKenzie, the Hawaiian tenor, singing and winning great applause. There was a male quartet, dancers, and a Hawaiian orchestra of ukuleles and guitars, with an effective scene which carried out the tropical idea. Two specialty dancers—Alfred Brower and Margaret Munson—did feature dances which were received with particular enthusiasm. The entire ensemble of the Rivoli was employed and it was one of the snappiest and best presentations seen in a long time.

This week Raymond Griffith, the new comedian who made an instantaneous hit with his first film on Broadway, is "packing them in" at the Rivoli in his newest comedy, *Paths to Paradise*.

THE CAPITOL

A thoroughly enjoyable program from start to finish was that offered at the Capitol last week, and of particular interest was *When the Bugle Calls*, featuring Roxy's Gang. The scenic settings and the lighting effects showed the touch of artists in their respective lines. Mr. Moulton was applauded for the humor he injected whenever opportunity afforded, and William Robyn was given what resembled an ovation for his expressive singing of *Roses of Picardy*. There were ten numbers in *When the Bugle Calls*, all of them interesting, from *Reveille to Taps*.

Three divertissements also came in for approval. Mlle. Gambarelli and Doris Niles were charming as well as graceful in the Minuet from Bizet's *L'Arlesienne Suite*. In a *Monastery Garden*, by Ketelbey, enlisted the services of the orchestra and the male ensemble, the latter in the garb of monks. The ballet corps, Mlle. Gambarelli and Miss Niles, in colorful costumes, then gave a brilliant performance of the *Farandole* from the Bizet suite aforementioned.

The musical program also included an excellent rendition of music from the *Merry Wives of Windsor*, under the leadership of David Mendoza, and a solo by one of the sterling Capitol organists.

The feature picture was *Smooth as Satin*, a well directed, a well acted and entertaining crook story. The cinema attractions also offered something of special interest to those who follow sports. This was called *Sporting Judgment*, and showed how important it is for athletics of all kinds to be accurate in their judgment of time and space. The program also contained the *Capitol Magazine*.

THE MARK STRAND

The Mark Strand offered an interesting program to its patrons last week. The overture was a colorful *Fantasia Orientale*, a rhythmic paraphrase on Oriental themes, arranged by Arthur Lange and well rendered by the symphony orchestra, Carl Edouard, conductor. Edward Albano, baritone, sang *The Road to Mandalay*, his rich resonant voice and the effective setting being very pleasing. An especially enjoyable number was the *Frolics of '88*, given in an old fashioned setting, and with the charming old costumes of that period. Pauline Miller sang with a sweet soprano voice *The Sweetest Story Ever Told*, after which Mlle. Klemova and M. Bourman gave a dainty exhibition of the *Polka*. Charles Guhlert, as the musical saw soloist, gave an amusing performance. The Mark Strand Male Quartet singing *Sally in Our Alley*, the *Schottische* danced by the Strand Ballet corps (Anatole Bourman, ballet master) and the chorus carried out the entire act effectively. Organ solos by Percy J. Starnes, Mus. Doc., and Frederick Smith completed the musical program. Milton Sills in *The Making of O'Malley* was enjoyable, and *When Men Were Men*, a Terry Cartoon, rounded out the program.

THE RIALTO

Under the direction of Emanuel Baer, the orchestra at the Rialto Theater last week opened the program by playing the third movement of Tchaikovsky's *Symphony Pathétique*. This was followed as usual by Riesenfeld's *Classical Jazz*. Marcel Saleco, baritone, then gave excellent interpretations of two contrasting numbers, *Bolero D'Amore*, R. Falvo, and *Si Vous L'Aviez Compris*, Denza. Vivacious Dolores Farris displayed her skill in toe dancing by appearing in a jazzy number called *Irish Blues*.

The cinema attractions offered a visit to one of London's historic landmarks, the *Cathedral of St. Paul's*. This was most interesting, showing as it did the architectural beauties of the building, as well as some of the statuary, altars, crypts, etc., contained therein. In the *Rialto Magazine* there were pictured some of the current events of the world.

Michael Rosenker, a member of the orchestra, displayed fine art in his playing of the *Rubinstein Romanze* for violin.

The feature picture was Zane Grey's *The Light of Western Stars*. For those that like "western" pictures this photoplay undoubtedly will have a big appeal. A comedy, *Alice Stage Struck*, completed the program.

Two Recitals by Virgil Students

Two concerts were given by the students of the Virgil Conservatory at Rumford Hall, New York, on June 8 and 15. At the recital on June 8, nine of the players were the pupils of Miss M. E. Parker, assistant director of the Virgil Conservatory, the other two being pupils of the director, Mrs. A. M. Virgil. The pupils were Eleanor Potter, Morris Shoenburger, Mary Pokora, Rae Rubens, Gertrude Levine, Maurice Montaperto, Dorothy Tsantilis, Camille Montaperto and Charlotte Zelansky.

Discrimination as to the playing seems hardly fair, when all did so well. The last three players, however, deserve special mention. The first of these was Dorothy Tsantilis, who won an encore for her playing of the *Rondo Capriccioso*, by Mendelssohn. Following this, came a stormy *Polonaise* by MacDowell, played by Camille Montaperto with reckless abandon, yet at the same time with accuracy. Charlotte Zelansky gave the closing number, *Reign of the Gnomes*, by Liszt. This was given with velocity and clearness and with an effective interpretation. Mention might also be made of two little tots, Dora Richter and Grace Brown, who proved to be a surprise and delight to the audience for their rapid and clear playing and for the evident joy of the children themselves, for they entered into the expression as well as the technique of the pieces with great zest.

The evening of June 15 found Rumford Hall again well filled despite the heat. The program was wisely chosen and included a number of favorite compositions by the great masters and two new attractive Italian compositions.

Ida Jacapraro, a graduate of the Virgil Conservatory and now a student taking a post graduate course, opened the program. Her brilliant and characteristic playing at once

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won the warm admiration of the audience, which grew with every one of the eight numbers she played. She did effective and beautiful playing in the *Persian Song* by Burmeister and the *Sospiro* by Liszt. In answer to a recall, she gave an attractive *Polish Mazurka* by Mrs. Virgil. Her playing of the *Rhapsodie No. 2* by Liszt was a genuine surprise to the already delighted audience. The strength and brilliancy of her execution in runs and breadth of tone in chords and octaves were splendid from a technical standpoint, while her grasp of the requisite interpretation was equally effective.

There was also a new group of compositions by C. Franz Koehler, called *Once Upon a Time*. In this, there are six musical stories. They were played by Helen Svenson, who told the musical stories with her fingers most charmingly, her previous playing of the *Preamble* of Bach and *Hark! Hark! the Lark!* by Schubert-Liszt, having already won for her much appreciation.

J. Ralph Ganci made a favorable impression. His excellent playing of the *Tambourin* and *Waltz Brillante* of Manzuca led the audience to expect much from his next numbers, namely the *Nocturne* in C sharp minor by Chopin and the *Rhapsodie No. 6* by Liszt, nor were they disappointed. The ease and accuracy of his brilliant execution, together with the fervor of his interpretation, brought forth spontaneous applause. He responded with a *Prelude* by Czerny, to which he added much by his own improvisations in the way of arpeggio and octave playing.

Mme. Dux to Return in January

Claire Dux's next season will not start until about the first of the year, as Miss Dux is busy abroad with concerts and operatic guest performances. Her four long seasons in America have compelled her to decline many European offers and she is devoting the early fall to reappearances in many cities abroad in which she has not been heard since 1921.

Perciavalle Pupils Broadcast

Rachael Maron and Mary Klonsky, piano pupils of Salvatore Perciavalle, broadcasted duets from WJZ on June 27.

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I SEE THAT—

Paderewski has been made a Knight of the Order of the Grand Cross of the British Empire by King George. The Ravinia Park Opera Season opened last Saturday evening with L'Amore dei Tre Re. McCormack's London recitals were so successful that a speech was demanded following his second appearance. Homer Nearing is the author of the Music Word Puzzles now appearing in John Martin's Book. The enrollment for the summer term at the Chicago Musical College probably will reach 6,000. The American Orchestral Society is now located in its new offices in the Steinway Building. The Springfield (Illinois) symphony concerts are supported solely through popular subscriptions in an orchestra association of about 700 members. On July 25 Gray-Lhevinne will sail for a six weeks' trip to Alaska. Mr. and Mrs. Giorgio Polacco are receiving congratulations on the arrival of a baby daughter. Scotland is to have a music week next October. The California Master School of Musical Arts is in litigation. Daniel Mayer's concert business is to become a corporation. Gustave Garcia, operatic and concert singer, passed away on June 13 in his eighty-ninth year. Arthur J. Hubbard resumed his summer teaching in Los Angeles on July 1. George Gershwin is said to be writing a jazz opera which he hopes to be produced at the Metropolitan. Fokine and Fokina will hold a summer class in ballet and solo dancing at the Alvicene School. Ernest Schofield, brother of Edgar Schofield, baritone, is also a singer. Portland's Rose Festival was a great success. Jerome Hart, in conjunction with Copeland Townsend, aims to make the Hotel Majestic an important center of musical life in New York. M. H. Hanson, concert manager, advocates mixed choirs. Anne Judson, pupil of May Stone, has been engaged for an appearance with the Cincinnati Orchestra. Levitzki will open his tour of the Orient in Singapore on August 26. A son was born to Mr. and Mrs. Guy Maier on June 26. Mary Potter, for the ninth consecutive season, will continue her work with Joseph Regneas at Raymond-on-Lake Sebago, Me. Rosa Ponselle is summing at her camp on Lake Placid. Mrs. Franklin B. Sanders will be acting director of the Cleveland Institute of Music. The filming of Richard Strauss' Rosenkavalier was begun on June 15. The new organ in the Washington, D. C., Auditorium was dedicated on June 10. Cornelius Vanderbilt Whitney and Marshall Field have been elected members of the board of directors of the Metropolitan Opera Company. Five students at the College of Fine Arts of Syracuse University have been awarded scholarships by the Juilliard Foundation. Heifetz returned to New York on the Leviathan last Monday. Frida Kwast-Hodapp is perhaps the most popular of the German woman pianists. The Goldman Band concerts on the campus of New York University are attracting huge audiences. Dr. William C. Carl sailed for Europe on July 1. Some of the European music festivals are listed on page 8. Sascha Jacobsen made a very successful debut in Berlin on May 14. Louis Bailly has been highly praised by prominent conductors. William Simmons is starting his sixth consecutive year as baritone soloist at the West End Collegiate Church. Charles Wakefield Cadman has been commissioned by the Willis Music Publishing Company to write a comic opera.

Walter Heffer has been awarded the Walter Damrosch fellowship in composition from the American Academy in Rome. Mrs. Justine B. Ward, founder of the Pius X School of Liturgical Music, has received the Order of the Sacred Cross.

6,000 Pupils at Chicago Musical College

General Manager Carl D. Kinsey, of the Chicago Musical College, expects that the enrollment at that famous school in Chicago will reach 6,000 for the summer master term, an increase of 33 1/4% over all previous registrations. Mr. Kinsey, a managerial genius as he has often been called, was well aware as far back as last January, that the enrollment this year would be enormous and he made plans accordingly. As already stated in the MUSICAL COURIER in many instances, he has established in the Chicago Musical College large dormitories which will accommodate about 600 non-resident students, 400 women and 200 men. The dormitories have been completed before the scheduled time. A special article on this matter was recently published in the MUSICAL COURIER, but what was not written then was that nearly all the rooms have already been spoken for and that probably there will be a waiting list before the opening of the season. The Chicago Musical College has increased by leaps and bounds ever since Carl D. Kinsey has taken the management of the school, and today its enrollment is probably the largest of any music school in the world. Mr. Kinsey is an indefatigable worker. Up at six in the morning, he is often in his office at 7:30. Generous, he obtains a great deal from his assistants. His son, Myron D. Kinsey, is also at his desk before any of the teachers have made their appearance. Edythe Gilfillen, the secretary of the school, is known to work, if necessity so demands, day after day, fourteen hours—reaching the school early in the morning and remaining until late at night. Frank M. Dunford, assistant treasurer, too, is on the job. Mr. Kinsey does not ask more from his employees than he does himself. He works and works and the results show that it pays. When on a vacation, Mr. Kinsey forgets his work as he knows how to play as hard as he works. A man of business and finance, he also believes in having a good time, but never until his work is done—never postponing until tomorrow what must be done today. Chicago is proud of the Chicago Musical College which has a unique place among leading musical institutions in the world.

Artist Pupil of Estelle Lieblich Scores

Anne Yago, leading contralto of the Atlanta Municipal Opera Company, has met with unanimous favor on the part of the critics in Atlanta. The Atlanta Constitution said: "As for a contralto, we want no one better than Anne Yago. She sings the comedy role of Katisha in the Mikado, but if you remember your Gilbert and Sullivan as well as you should, you will recall that there are a couple of arias for Katisha that require considerable voice to put over. Miss Yago was forced to take encore after encore last night. That is the answer in her case," while the Atlanta Georgian: "We have had a lot to say of Anne Yago, the contralto. We predicted a triumph for her. She had just exactly that. She has the richest contralto we've heard in many and many a year. She sang Katisha's two big arias as easily as she would hum a nursery lullaby and the audience raved and stormed and gave her everything it could. Watch Miss Yago the rest of the season."

From the Sunday American: "Anne Yago has the richest contralto voice we've heard since Louise Homer sang at the Auditorium and we don't except any contralto that the Metropolitan Opera Company brought along, either." Said the Atlanta Journal: "Anne Yago sang the contralto role of Katisha with splendor of voice."

Levitzki to Play in Honolulu

Mischa Levitzki, pianist, has been engaged for one concert in Honolulu. He is to be given while the ship is in port, enroute to the Orient. He expects to sail by the Korea Maru from San Francisco on July 21, play in Honolulu on July 27 and will arrive in Singapore on August 26 to open his tour of the Orient there on August 27.

MUSICAL COURIER READERS

To the Musical Courier:

In one of your recent issues of the MUSICAL COURIER I noticed the statement made in an article entitled Pomp and Circumstance that Franz Liszt was buried in Villa Wahnfried in Bayreuth near the grave of his famous son-in-law, Richard Wagner. When I was in Bayreuth last, in 1915,



LISZT'S MAUSOLEUM AT BAYREUTH.

Liszt's body was still resting in its old place in the Bayreuth cemetery, and I do not think it has been moved since that time. I enclose a picture of the tiny Romanesque Mausoleum in which the great pianist and composer was buried. It is quite at the other end of the town from the Villa Wahnfried, where Wagner's remains rest in peace under a thick mound of ivy.

Curiously enough the Liszt mausoleum does not bear the name of the famous musician whose remains it houses. Neither inside nor out is the name Liszt to be found. The only inscription on it is the phrase in German over the arch of the door, "I know that my Redeemer liveth."

(Signed) EDWIN HUGHES.

Patton Engaged for Symphony Concerts

One of the immediate results of Fred Patton's unusual success at the recent Cincinnati Festival is the engaging of the artist by the Cincinnati Zoological Park Association for seven evening appearances with orchestra during the week beginning July 12.

Rethberg to Return to America This Summer

Elisabeth Rethberg is to return to America this summer and will spend her vacation in the Rocky Mountains. Several summer appearances are now being arranged for her by Concert Management Arthur Judson.

Cedia and Victor

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which of course includes rapidity of motion, the hand must be trained so that each finger does its work in the most effective manner. Fingering, it is true, is not exact science. Different teachers have rules and ideas of their own. But to ignore the fingering of a composition is to play clumsily, to say the least. It is one of the things that most really competent teachers consider of great importance, as can be shown by their marking the requisite fingering for pupils to follow.

EXPENSES ABROAD

"Can you tell me anything about the expenses abroad as I would like to know before planning my trip? Some people say it is more expensive than it used to be, others that it is just the same. I will be grateful for any information you can give me."

Living in Europe is decidedly more expensive than it was before the war. In London and in German cities it is little, if any, less expensive than at home here. Paris prices are much higher than before the war, but the franc is worth much less. On the whole, one can live in France on a somewhat smaller budget than here, while Italy is decidedly cheaper.

HENSCHEL'S REQUIEM

"It has recently been mentioned in the daily papers that Sir George Henschel has conducted a performance of his Requiem Mass in London. As I have never heard before that there was a Requiem Mass by Henschel I suppose it must be a recent composition. He has not been doing any public work for so long that I feel out of touch with his activities. If you have any knowledge or information as to this mass I will feel greatly obliged if you will let me hear from you."

It is probable that the Requiem Mass which has just been produced in London is the one written by Henschel a year or two after the death of his wife, dedicated to her memory. Mrs. Henschel died in 1901, and it was possibly three years after that when Henschel came to this country accompanied by his daughter. They made a tour of a part of the country, not going south if memory serves, and they finally returned to Boston, where there was a performance of the Requiem Mass. This was in Symphony Hall, which was filled with the friends of the Henschels and others equally interested. Miss Henschel was soloist. This was the only performance given here, and there seems to be no record of any other until the one in London on May 21. As it is mentioned that the Requiem is twenty years old, it is naturally the one given here early in the present century.

DATE OF VICTOR HERBERT'S DEATH

"I would greatly appreciate it if you could send me the exact date of Victor Herbert's death. Thank you."

Victor Herbert died May 26, 1924. There was a memorial service in New York City on the anniversary of his passing away, and he is held in loving remembrance by his many friends.

Idelle Patterson's Summer and Early Fall Dates

An interesting article written by Idelle Patterson, New York soprano, appeared in the May issue of Success Magazine. And it is appropriate that this singer should contribute such an article to such a magazine because she has tasted success wherever she has sung. Owing to the fine impression Mme. Patterson made last season on tour, under the management of Arthur M. Oberfelder, Denver impresario, she has been booked for a more extensive one next season, which will take her to the Pacific Coast. Other 1925-26 bookings include another appearance at the Buffalo Festival in the early fall, also with several New York clubs, and an Aeolian Hall recital in November. She will also sing some dates under the direction of Horner and Witte.

During the summer, Mme. Patterson and James Wolfe, Metropolitan Opera bass, will be a part of a quartet that has been engaged for special appearances of four and possibly five weeks at the Garden Theater, St. Louis.

Gange Summering in New Canaan

Fraser Gange will spend most of the summer at New Canaan, Conn., and will resume his golfing. Having lived near St. Andrew's in Scotland for many years, the popular baritone is no novice with the clubs.

Stefansson Sings Icelandic Songs

Eggert Stefansson, Icelandic tenor of note, and a cousin of the distinguished Arctic explorer, Hjalmar Stefansson, gave a recital at the Waldorf-Astoria, June 15. His program, with the exception of the opening group of old Italian and the concluding song, Siegmund's Love Song from The Valkyrie, consisted of Icelandic songs. There was a group of Icelandic folk songs arranged by Svenbjörnsson, modern songs by Sigfus Einarsson and Björgvin Gudmundsson, and a group by Sig Kaldalons. This is said to be the first concert of Icelandic songs given in New York, and they proved very interesting. The songs, composed in a country noted for its poetry, legends and sagas, have pleasing melodic line and color. They were interpreted effectively by Mr. Stefansson, who sang them with much feeling and vigor. His is a tenor voice of clear, resonant quality and good volume. He was enthusiastically applauded throughout the evening and several encores were demanded.

Walter Hassler, at the piano, provided effective accompaniments. An article on Icelandic music written by Mr. Stefansson appeared in the MUSICAL COURIER of May 21.

Stratton Sings "Exceptionally Well"

Charles Stratton's appearance as soloist with the Schubert Club of Schenectady won some excellent press notices for him. The critic of the Schenectady Union Star stated: "Mr. Stratton has a pure tenor voice and at the same time a wealth of volume which rounded it out most satisfactorily. Especially commendable is his stage manner and general appearance. He is entirely free from those bodily contortions which are so often used by those who reach for high notes. One of the great New York critics in writing of John Barnes Wells said that he never used a corkscrew to get up to a top note. So with Mr. Stratton; he sang exceptionally well." Among other complimentary things the Schenectady Gazette said that "He demonstrated that he possesses a voice of unusual range and power, much beauty of tone and an artistic command of modes of expression."

Cadman to Write Operetta

Charles Wakefield Cadman will make a new departure in composition this season. He has been commissioned by the Willis Music Publishing Company of New York to write a comic operetta which is especially for presentation by high schools. It is called the "Ghost of Lollipop Bay." The lyrics were written by Charles and Anita Roos. After his return from Portland, where he was engaged as musical director of the pageant, Rosaria, Mr. Cadman will spend the summer writing at his home "Sycamore Nook," in Hollywood.

New York String Quartet Reengaged

In addition to other reengagements for the season 1925-1926, the New York String Quartet has already been booked for the third consecutive appearance in St. Louis, Mo.; Richmond, Va., and Indiana, Pa. The quartet has been devoting the slack season to making records for the Brunswick Company. Two movements of the Debussy quartet in G minor will be released at an early date.

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New York, June 19th, 1919

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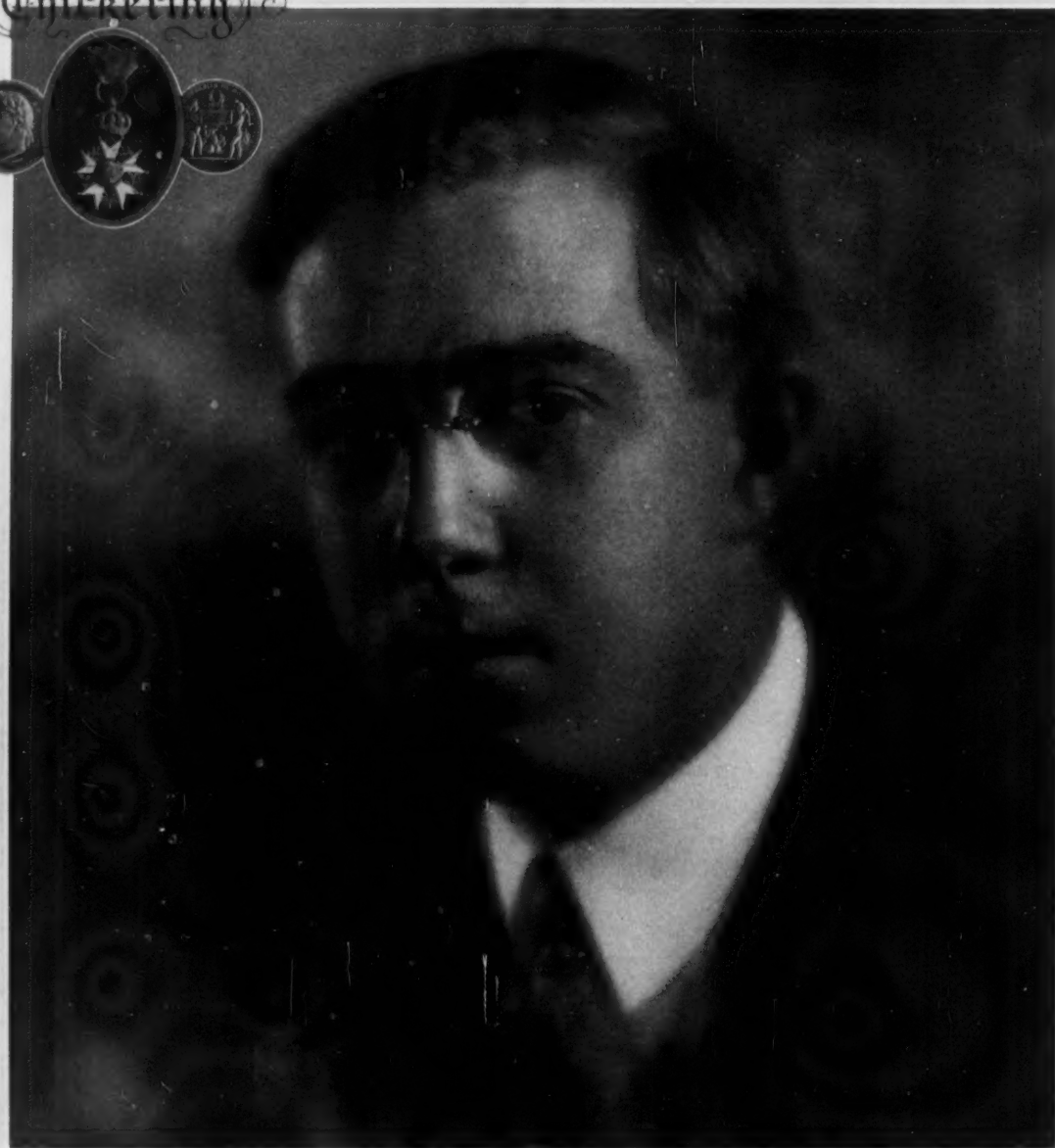
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